



John Lasseter

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In the tradition of the Toy Story films; A Bug's Life; Monsters, Inc.; Finding Nemo; and The Incredibles comes the newest film from Pixar, Cars, the story of a race car who learns that it's not all about going fast. In fact, life begins at the off-ramp. The Art of Cars invites you on an illustrated road trip with the most successful animation studio at work today. Ride with Pixar's exceptionally talented artists, writers, and designers to uncover the origins of their charming and clever automobile-based world. Gathered in this overflowing scrapbook are hundreds of pieces of concept art that helped to convert real-life imagery and stories from the back roads into rich, memorable characters and colorful backdrops. Including a foreword by director John Lasseter, insights from the artists and production team, and lively text by Route 66 experts Michael and Suzanne Wallis, The Art of Cars is a spirited ride in the fast lane of a masterful animated feature film.





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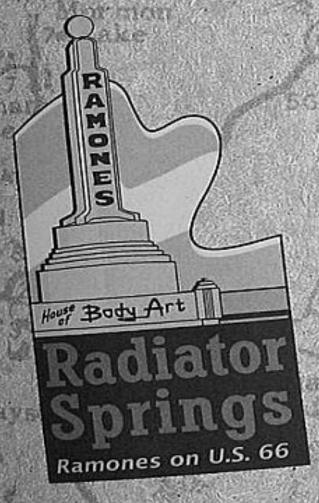
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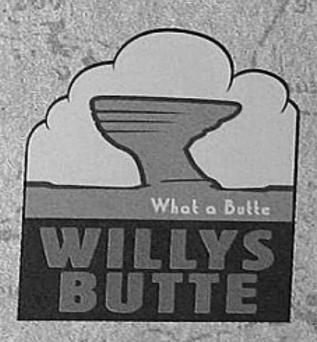
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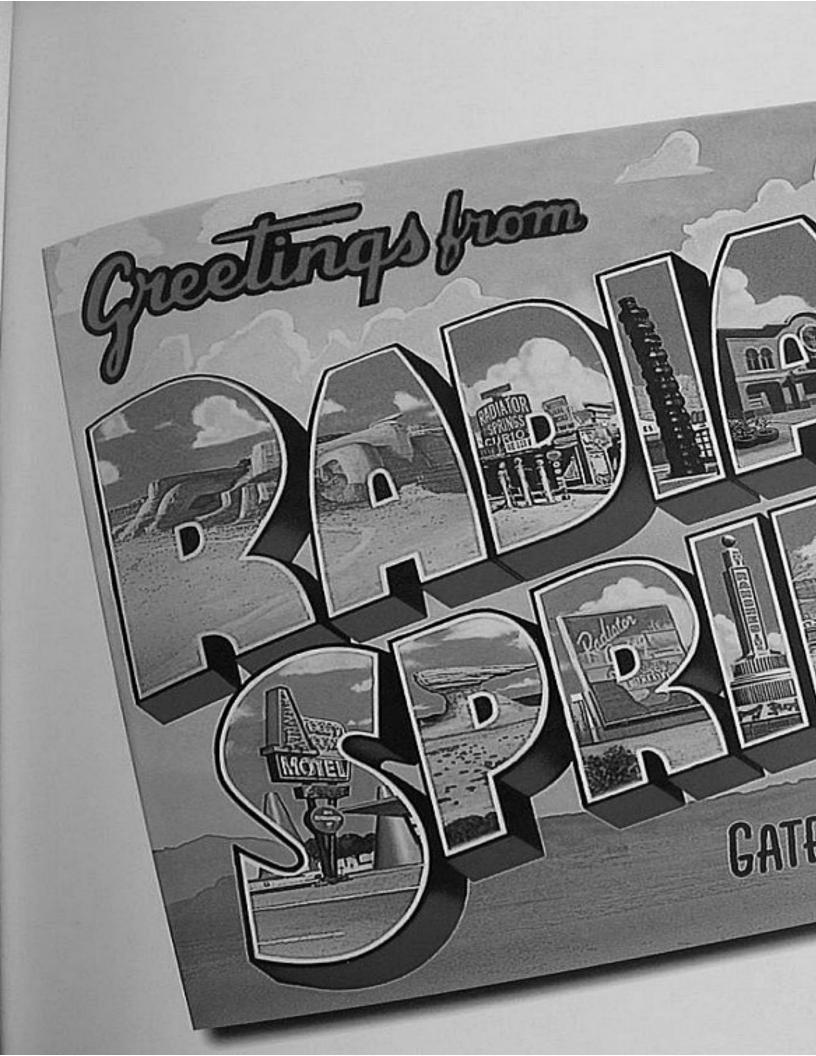


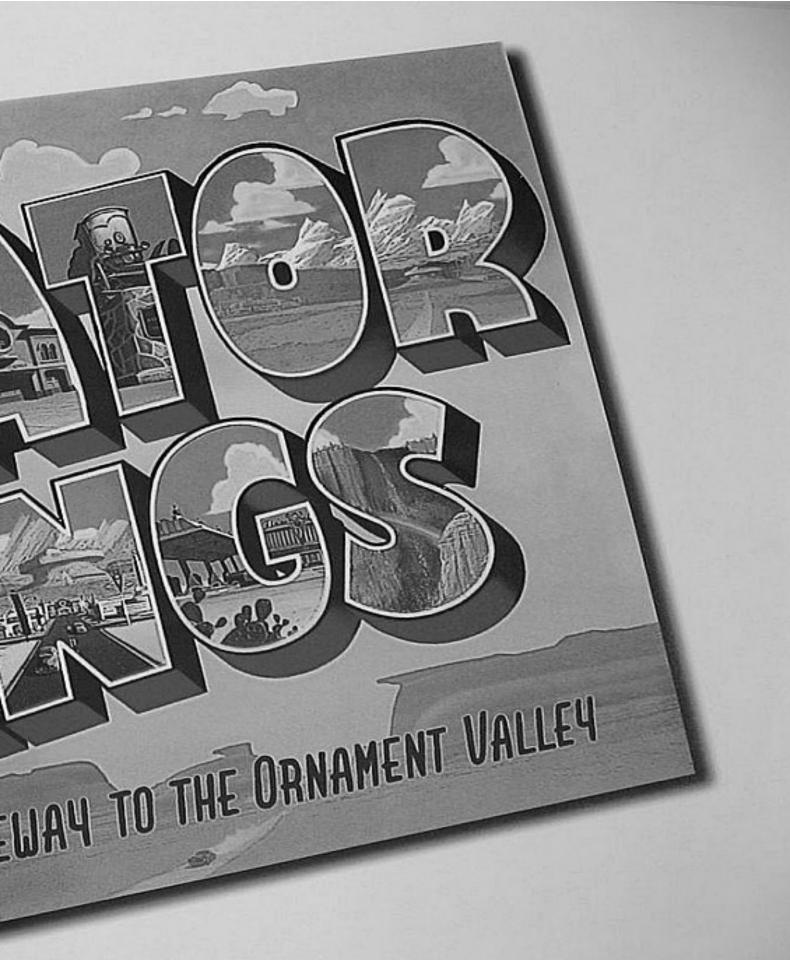
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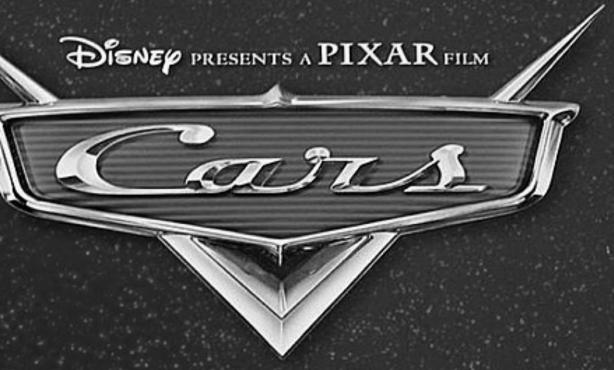






THE ART OF

By Michael Wallis with Suzanne Fitzgeral Foreword by Pixar's John Lasseter



d Wallis

600

CHRONICLE BOOKS

To the Pixar Pit Crew. Dadgum!

John Lasseter, Director
 Darla K. Anderson, Producer

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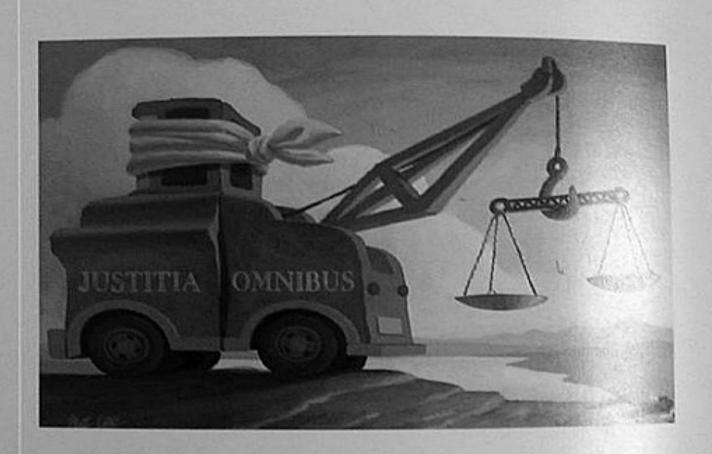
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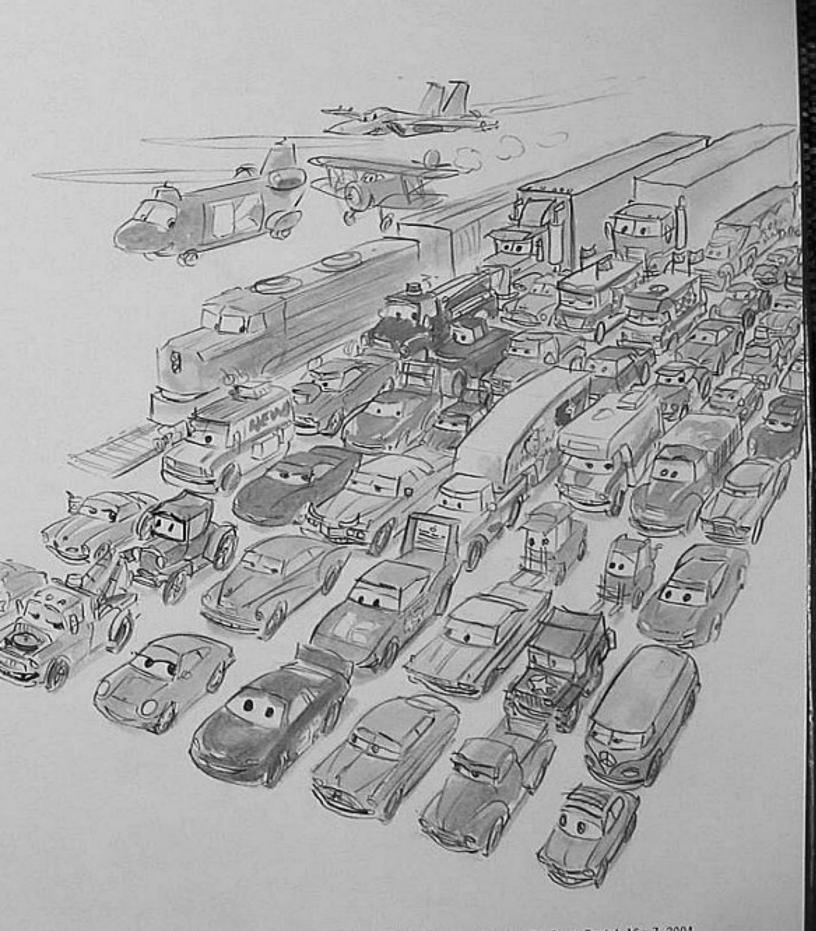
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paint], Bud Luckey [layout], and Andy Dreylus [graphics], Digital, 2004. Courthouse Painting: (Fage 2) John], Andrew Schmidt [model], Thomas Jordan and Bob Moyer [shading], and Jean-Claude Kalache [lighting], John Lee [paint] and Nat McLaughlin [layout], Digital, 2005.

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Lineup: Bob Pauley, Pencil/Marker, 10.75 x 10.25, 2002. Willys Butte: (Following Spread) Bill Cone, Pastel, 16 x 7, 2004.











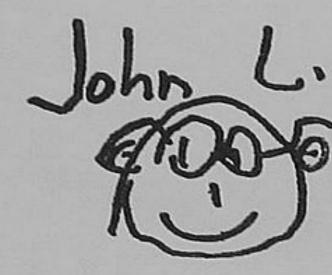
In Galena, Kansas, we found a lonely old tow truck that mo of Story Joe Ranft, however, saw beyond its rust and broker They soon became kindred spirits. Joe gave Mater his warn his capacity to see—and bring out—the best in others.

There's a piece of Joe in every movie Pixar has ever made.



est folks would pass by without a second glance. Our Head n-down parts—he saw the inspiration for the character Mater. onth, his sense of fun, his humble and generous spirit, and

But Joe was truly the heart of Cars.



One of the things that first drew me to computer animation was its potential to create worlds that don't actually exist—but boy, they sure look real. The more I worked with it, the more I realized that to take full advantage of the medium, you have to pay as much attention to the believable as you do to the unbelievable.

Doing research on the subjects of our films has become a matter of principle for us. We care about all the little details. It comes out of respect not only for our medium but for our subject matter and for the people who watch our movies. We spend years on each film, and we want everyone in the audience to love and believe in the world we're creating as much as we do—especially the people who are already passionate about the subject. They're the ones who will know immediately when it's not right.

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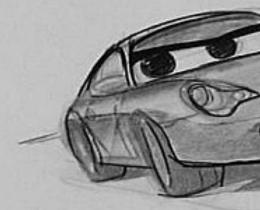
Foreword

arted working on Cars, I knew that and getting the details right would to the story. What surprised me w essential it turned out to be. The lrove on Route 66, what immedid out at me was the way you could y of each town—its rich history and t the modern world had bypassed it save a few minutes of driving time. et along the Mother Road could sense of history without completely setting of its soul. The spirit of in the details: every scratch on very curl of paint on a weathered every blade of grass growing up cracked street. Those details don't ee in the computer—you have to y single one. So you really have ntion and do your homework.

We ended up doing more research for Cars than we'd done for any other project here at Pixar. What we learned helped us to create our movie. It permeated everything—the setting, the characters, and even the story. But it also became a journey with its own reward, one we wanted to share with you in this book.

-Director

In Cossetz



Introduction:

California

John Lasseter, the Academy Award®—winning director of Cars and one of the founders of Pixar Animation Studios, was just a little boy growing up in Southern California when he fell hopelessly in love with the art of animation.

"I absolutely adored the animation cartoons, but you have to remember that when I was a little guy there were no home video or cable channels. I got my big doses of animation in front of our TV on Saturday mornings or after school. I'd get up at the crack of dawn, get a bowl of cereal, and watch cartoons." As he fed his appetite for animated art, John also developed what would become a lifelong fascination with cars and all things automotive.

"Slice open one of my veins and cartoons will pour out, and then open another vein and you'll get a flood of motor oil," is how he explains it. These twin obsessions—an cars—were planted as a sin youngster's fertile imaginal and decades later they blos feature film Cars. Those of to know John are not at all animated film starring only always been one of John's of the cars.

Born in Hollywood in 1957us Jack Kerouac's novel On
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When he wasn't watching customized muscle cars, hot rods, and lowriders strut their stuff on Whittier Boulevard—prime cruising in Los Angeles—John focused on other passions. With the help of his mother, Jewell, a high school art teacher for thirty-eight years, he fed his artistic side.

"My mom always brought home extra paints, paper, and markers," recalls John, "so I was constantly creating little art projects. I was really blessed to be in a family that loved and supported the arts, including the art of animation." At the tender age of five, John received a \$15 cash award from the Model Grocery Market in Whittier for a crayon drawing he had made of the Headless Horseman.

As a high school freshman, John discovered Bob Thomas's book, The Art of Animation, a behind-the-scenes look at Disney's making of Sleeping Beauty. He instantly devoured the book and realized that people actually made a living doing animation. He had found his calling.

While still in high school, John became even more serious about studying art and drawing techniques. In his senior year he began corresponding with the Walt Disney Studios and learned that they were establishing an animation program with the California Institute of the Arts (CalArts), John applied and became the second student to be accepted into the startup program. After four years of intense study with the masters of the medium at CalArts, he joined Disney for a successful five-year stint in the feature animation department. After leaving Disney in 1983, John joined a small computer graphics division of Lucasfilm, which was exploring making cartoons with the new technologies they were developing. In 1986, this group was sold and Pixar Animation Studios was born. John was the studio's first animator.

During the production of Toy Story, John would commute each day from his home south of the San Francisco Bar Richmond, often a Pixar production ered that Bob—a worked as an engayowed car fanat and from the student exclusively about

"I still can see Bo office after arriving saying, 'One of the movie,'" recalls I duction designer

"I knew we had t that making a car ing," says John. " we tackle at Pixa

Many of John's ex tion for the film of turned John's dre after the wrap-up



y Area to the studio in Point carpooling with Bob Pauley, in designer. John soon discov-Detroit native whose father gineer for Ford—was also an ic. During the long drives to lio the two men talked almost cars.

b and John coming into our ng at the studio, and John nese days we'll make a car sill Cone, another Pixar pro-

o do it, but I was also aware feature would be challeng-But then, so is every subject r."

speriences provided inspira-Cars. The event that ultimately am into reality came in 1999 of Toy Story 2. Needing a break after nine straight years directing Pixar's first three feature films, John and his wife, Nancy, loaded their five sons into a recreational vehicle and took off on the open road.

"It was a very long journey. I took off for two months and we just drove. We made no plans and no reservations. We put our feet in the Pacific Ocean just north of the Golden Gate Bridge and headed east. Our only plan was to eventually dip our feet in the Atlantic. We just traveled across the country from coast to coast and took in everything. It was such a great adventure, but the true epiphany came in North Carolina one afternoon when I was about halfway through a rather bland taco at some chain restaurant. I suddenly realized that I could be anywhere in America and here I am







eating a taco in North Carolina, when there's plenty of genuine barbecue all around us! Why eat Mexican food in barbecue country? We left immediately in search of a hometown eatery where the folks go to feast on a local staple—great barbecue."

It was a turning point for John. He had experienced firsthand how America had become overrun with predictable, homogenous franchises. Now, after enjoying regional cuisine, he found himself searching for those special places that still offered the real thing. John also discovered that the trip was having an enormous impact on his family. "I realized that I had been working long hours and was beginning to lose touch with my children. My wife had warned me that one day I'd wake up and my kids would be off to college and I would have missed it. Being with each other on this road trip brought us closer together."

All the way back to California, John thought

about the movie he wanted to when he walked into the studi ing, "One of these days . . ." Jo simply said, "Let's make our o

Inspired by his revelation in be with his family, John decided with cars as characters who expected along the nation's su experience the unexpected aloroads, and learn that the "jour the reward." The film's conceptoming together.

At Pixar, research is a chief in creative concoction. Each projudent concoction. Each projudent concoction of the extension of the concoction of the extension of the concoction of the concocti

Highway Signs: Ellen Moon Lee, Digital, 2005.

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Although John and the Pixar team knew a lot about cars, they also knew that making a feature film about them would require plenty of research.

"John is an absolute stickler for research,"
explains Production Manager Jonas Rivera.
"It is really our bottom line—a key part of
every film we do. Research is vital and really
never ends."

This film would be no exception. The Pixar team traveled the nation and watched every video and documentary they could find about cars and highways. In this book, you will see how the research they gathered at manufacturing plants, speedways, and automotive museums, and on historic Route 66 itself, inspired the filmmakers and influenced the early visual development of the film.





PIT STOP USpiration Like all of Pixar's films, the s

Like all of Pixar's films, the story from the heart of its director. On Walt Disney Studios released a called Susie, the Little Blue Coupwas just seven minutes and thirt years later, John Lasseter, a bud tion artist who wasn't even born after Susie's debut, sow the film rerun and was so taken with it it with him forever.

Like most good yarns, the movies. The film follows the life of a small named Susie. We see Susie compline and go to the showroom. We her owner and their happy relative when he decides to trade Susies model. Then we see Susie discontant lot and ultimately Skid Row There she stays until her glorious youngster resurrects the forlorn Sher into a snappy hot rod. It is that the ragstoriches story.



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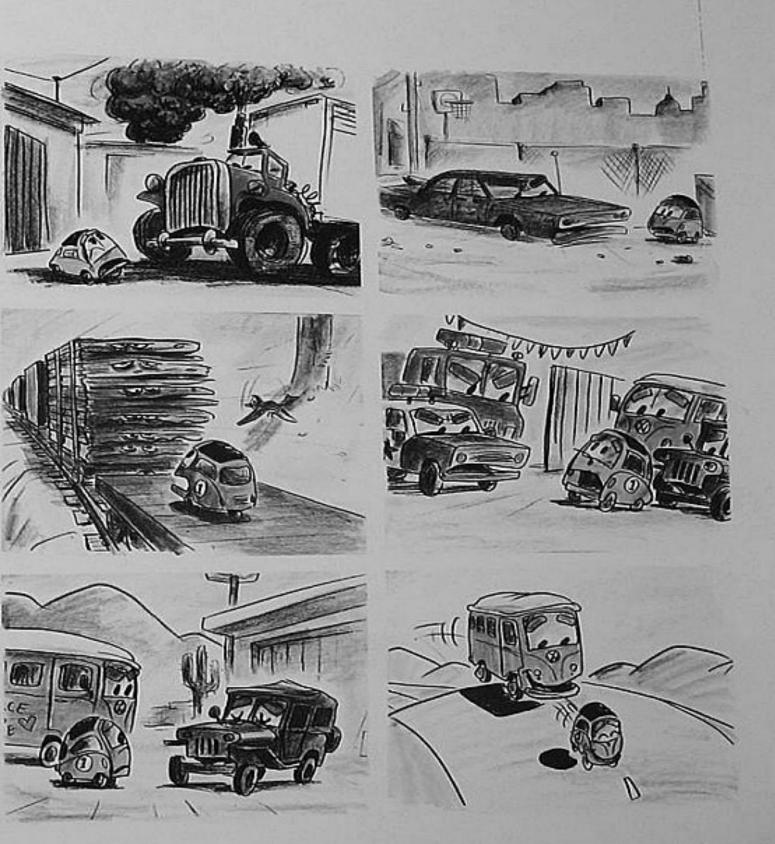
Crafted by legendary Disney story artist Bill Peet, directed by Clyde Geronimi, animated by Frank Thomas and Ollie Johnston, and narrated by the incomparable Sterling Halloway, this short film—a skillful blend of humor and pathos—illustrates Disney's expertise at giving sympathetic life to an inanimate object. Susie, her friendly eyes blinking from her windshield, lives on as one of the warmest anthropomorphic machine cartoons on screen. John Lasseter, who had first watched Susie in reruns an television and later studied the film as an apprentice animator, absorbed every moment.

Decades later, during the production of A Bug's Life, a distinctive automobile story would emerge and serve as inspiration in the early stages of Cars's development. Called The Yellow Car, this first attempt at an automotive story was developed by Pixarian Jorgen Klubien, a skillful artist and popular singer in his homeland of Denmark. The story followed a little yellow electric car living in a small town. Because of its differences, this character was disliked by the town's other cars, who were portrayed as suspicious and prejudiced.



"In Denmark there has never been car production because the country is too small," says Jorgen. "Yet in the 1980s some enthusiastic folks got the idea of making a three-wheeled one-person car that ran on electricity. They put it into production and it worked great in the city, but out on the highway it was too slow. People also thought the car was ugly. I thought the electric car was ahead of its time, and it struck me as odd that my fellow Danes didn't agree. It reminded me of The Ugly Duckling by Hans Christian Andersen. This famous Danish character wasn't accepted at first, but in the end it proved to be right on the money."

The Yellow Car was never produced. It proved to be too slim a story to wrap a Pixar feature film around, yet the concept remained a true inspiration for what was to follow—most notably the idea of a small-town setting and the characters of Fillmore and Sarge.



Yellow Car Storyboards: Jorgen Klubien, Pencil, 11 x 8.5 each, 1997.

Fast Lane

From the beginning everyone at Pixar called the new film project Cars. That was the name that would stick. It was an obvious choice, since all the film characters were to be automobiles. Naturally, of major concern to the creative team was what kinds of cars to choose for the character roles.

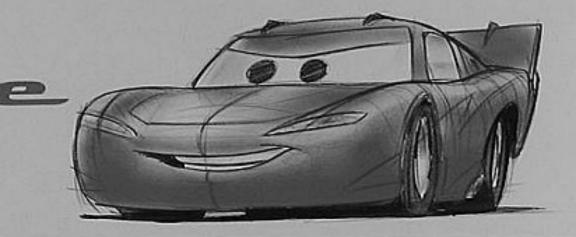
Given that the race car has become the ultimate symbol of our passion for speed, power, and uncompromising individuality, Lasseter felt that a hotshot racing car would be an ideal candidate for the main character. Although the film would ultimately end up including a large assortment of automobile makes, models, and types, the Pixar team made race-car research a top priority.

"I told my wife I had to go to race after race for the good of Pixar," John jokes. "Even though we were creating an animated film, I wanted it to be authentic in every single detail," he explains. "We had to have exact model cars, the real sounds of the engines and cre and feel of the racing world. I fast and loose with the facts. I homework."

And so the Pixar team took to made a beeline for the nation tracks and got behind the sce see how the cars are built by the sport's evolution, and meeters, pit crews, and die-hard fathe tracks to hear the rumble ful engines and the din of the in the bleachers. They went to rubber and spilled fuel and the thousand tailgate grills.

The team soon learned that can dangerous sport—perhaps the ous. They watched fearless dr three-thousand-pound race can track speeds of more than two an hour. They witnessed huge

Lightning McQueen: Bob Pauley, Pencil/Marker, 10.25 x 6, 2003.



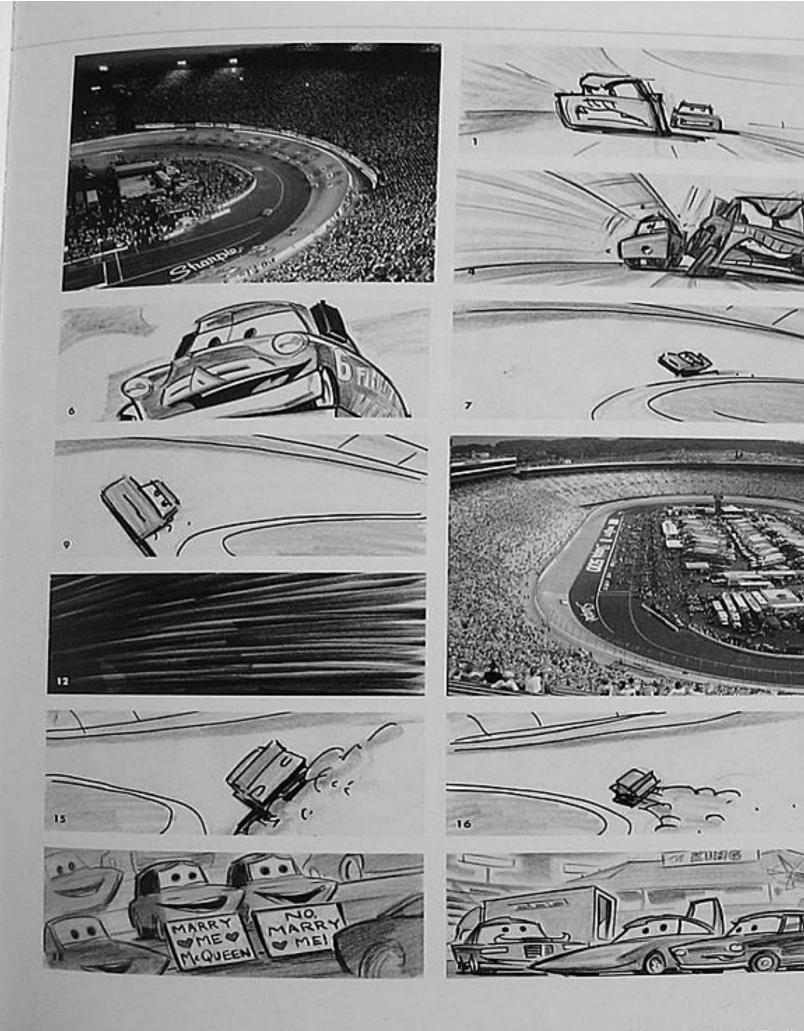
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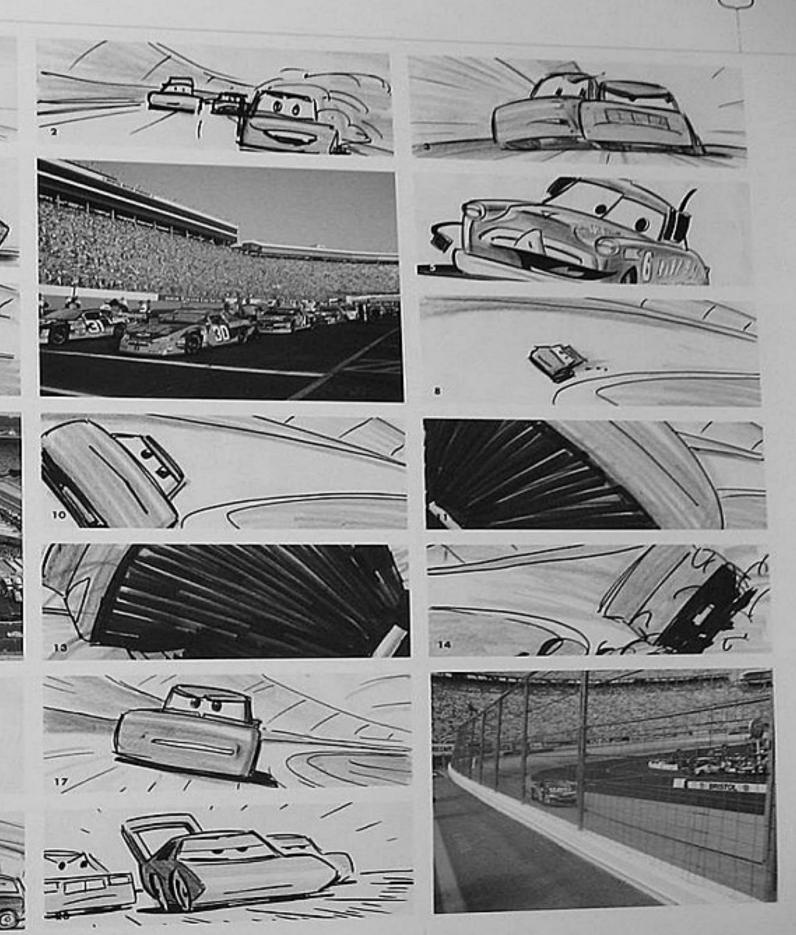
er racing is a most dangerivers climb into rs and reach hundred miles crashes and the smaller mishaps that occur when cars race only inches apart in tightly packed groups. The team journeyed to racetracks in Las Vegas, Nevada; Sonoma, California; Bristol, Tennessee; and elsewhere. They went to Lowe's Motor Speedway in Charlotte, North Carolina—considered in most racing circles the mother of all stock-car tracks.

They met Richard Petty, the leader of a fourgeneration racing family who gave the sport thirtyfive years of competitive racing before retiring in 1992. Petty's record of two hundred victories and seven championships stands as a tribute to the man known by his many fans as "The King."

Not only did Petty prove to be an invaluable resource, but he provided voice talent for Cars as well. His character, a sleek 1970 Plymouth Superbird appropriately named "The King," is a role model for young upstart racers. Even though he has won more races than any other car in history, The King is still a down-home guy



Opening Race Storyboards: (1), (2), (3),



(4), (7), (8), (9), (10), (11), (12), (13), (14), (15), (16), (17) Garett Sheldrew, Marker/Pencil, 9 x 5, 2003–04. (5), (6), (19) Steve Purcell, Gibbs, Marker/Pencil, 9 x 5, 2004. (20) Brian Fee, Marker/Pencil, 9 x 5, 2003. Track Reference Photographs: John Lasseter, 2001.



who knows that it takes more than trophies to make a true champion.

The dedicated community of racing fans left an indelible impression on the Cars production team. These are people who consider car racing a sacred weekend ritual. They drive lumbering RVs down boring interstate highways for days, sleep in tents, eat from ice chests, and sit in uncomfortable grandstand seats under a scorching sun just to see their favorite driver make the rounds on Sunday afternoon. In the infield of the Lowe's Motor Speedway in Charlotte, the team met with two such devoted fans, named Mater and Larry, atop a small rise known as "Redneck Hill." Mater, the self-appointed mayor of Redneck Hill, and Larry gave the team an inside look at the fan world of racing. In fact, the team was so taken with these two that they included them in the film, in a cameo appearance as motor-home fans. Mater's name was also borrowed for another character, the lovable rusty tow truck who befriends McQueen.

"What an education!" explain Purcell. "Rubbing elbows we fans helped us a lot. Just we hearing the power of the enthe shoulders of the pit crew. We even went to hockey an not for the games but to ge sity of the screaming fans. ing world firsthand added authenticity." Also, research racetrack eventually led to film's exhibitant opening the final race of the season Championship—complete and a photo finish.

Back in California, John La lessons at Infineon Racew instructors at the Jim Russ learned the basic technique to experience that special and adrenaline rush that of sports, and he was striving



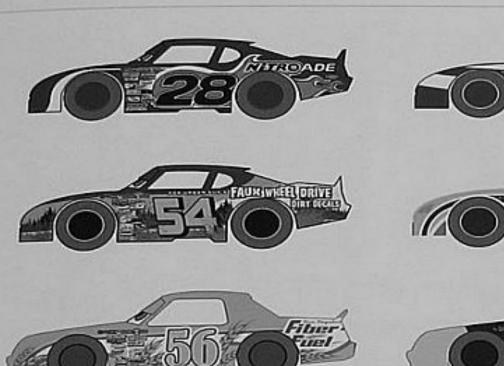
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the animation. He needed to know just how it feels to live loud. This experience allowed John to provide spirited direction to Owen Wilson, the voice talent for Lightning McQueen, a hotshot race car who has only one thing on his mind—to be the fastest to the finish line.











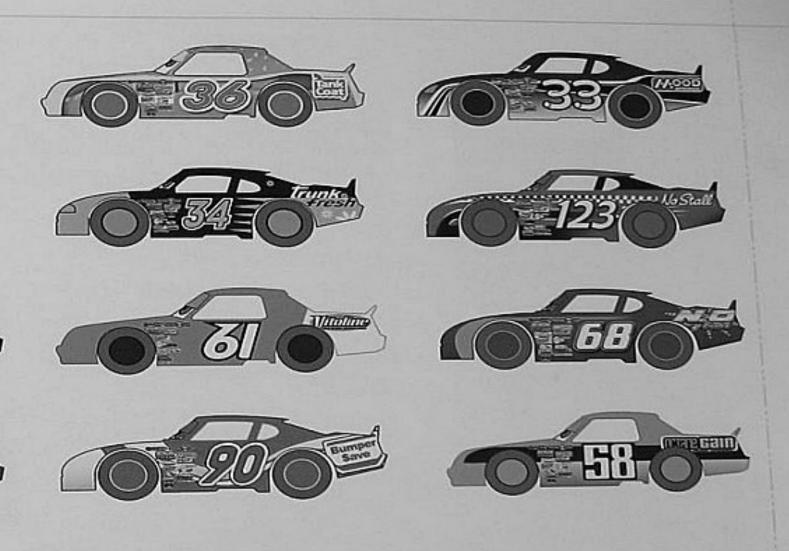




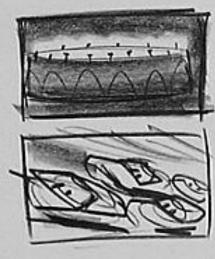












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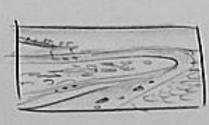


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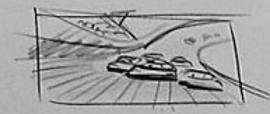


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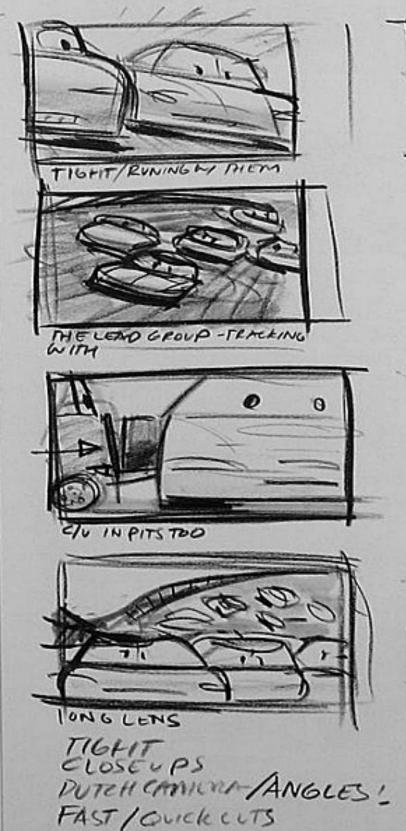


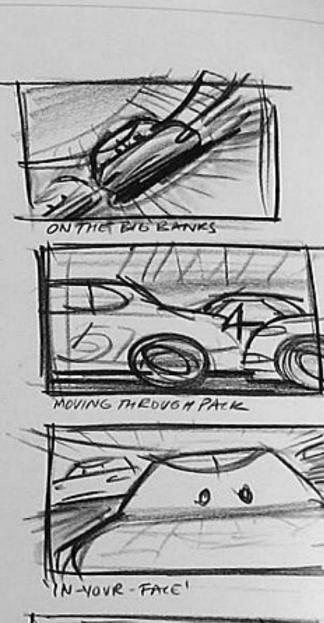
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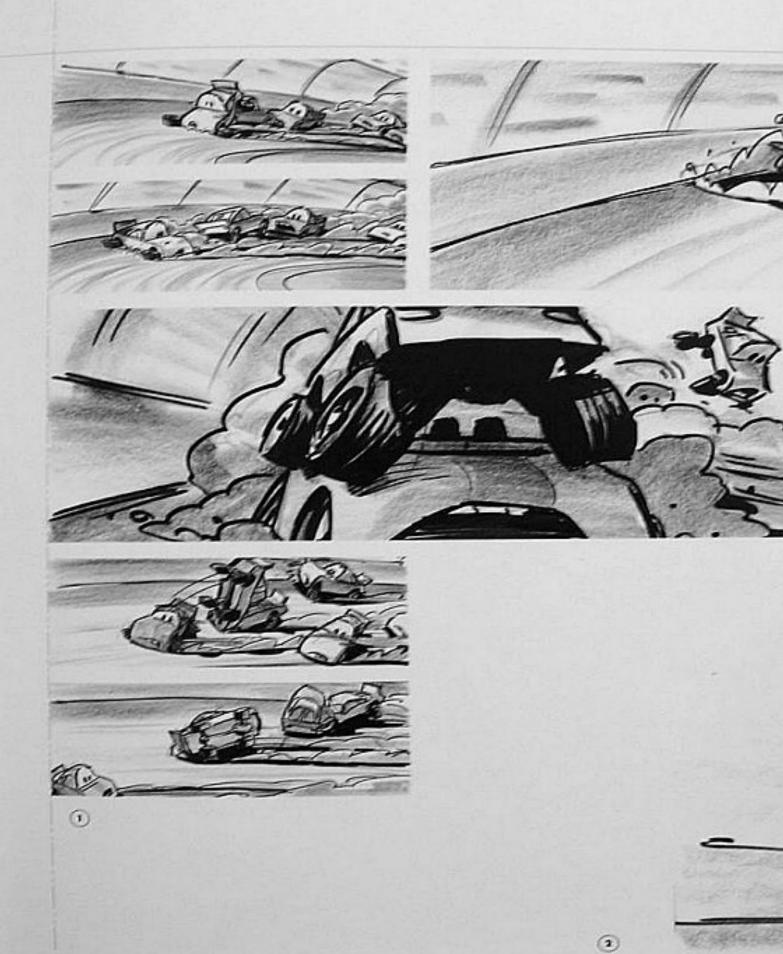
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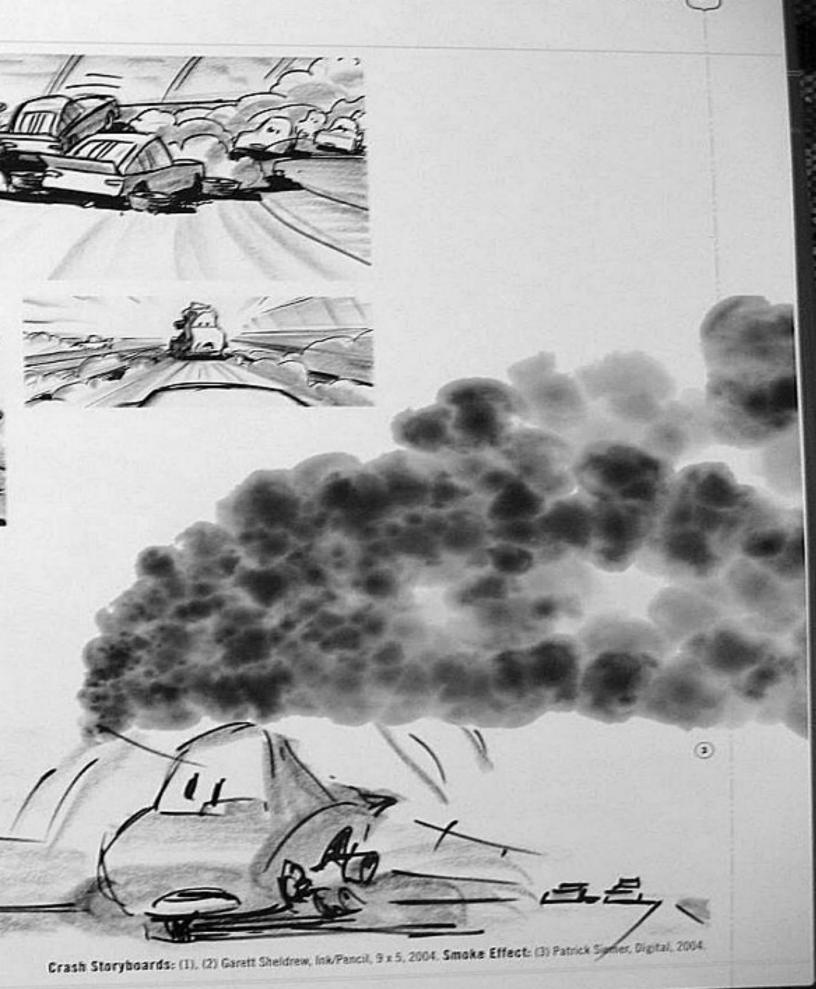


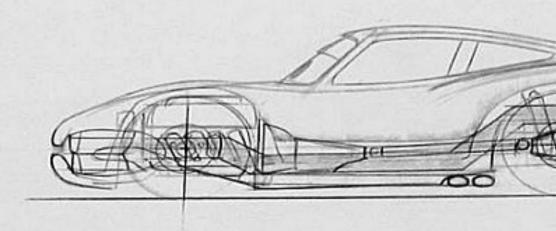




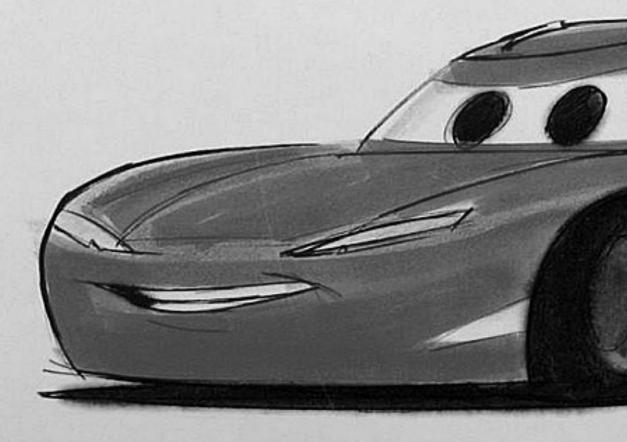
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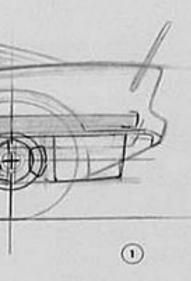


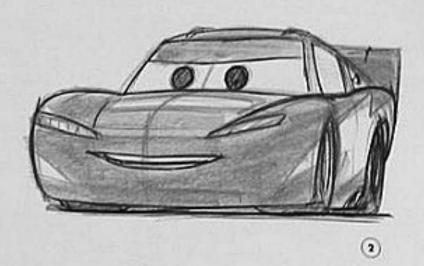




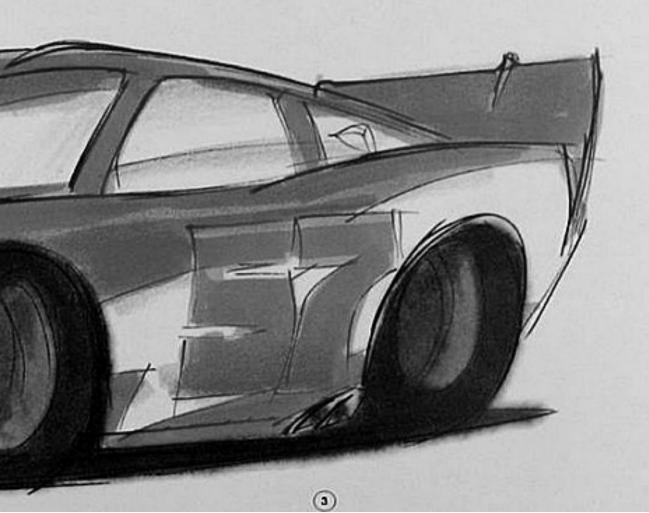
Lightning Mc

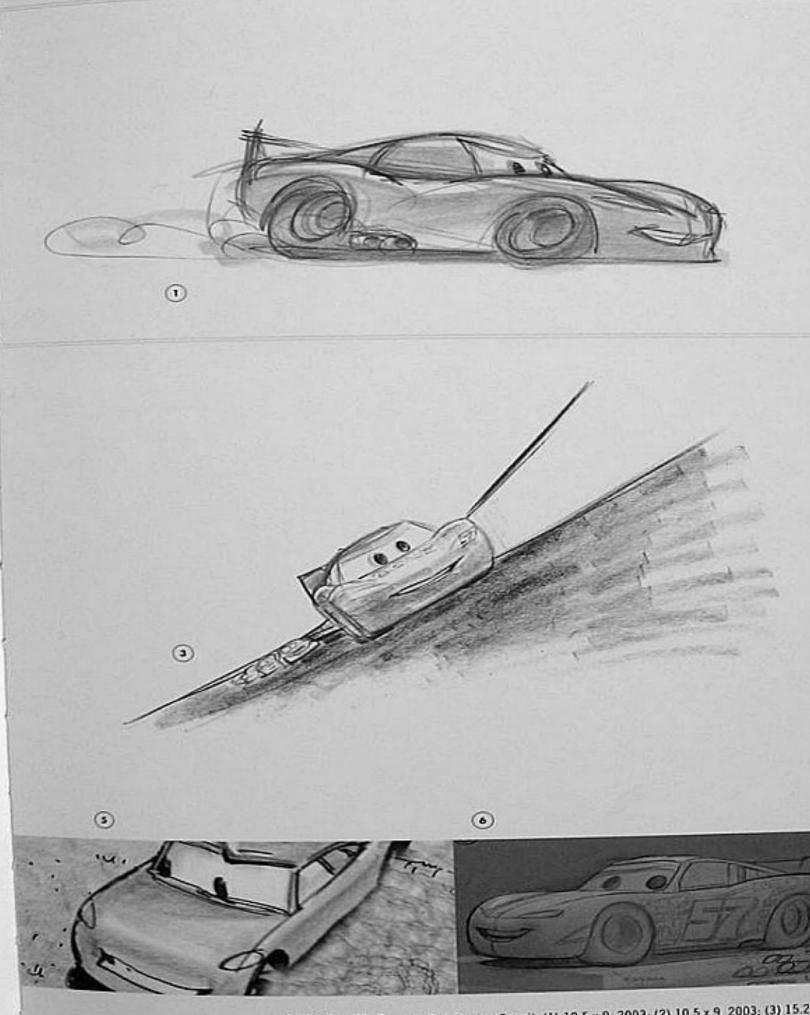






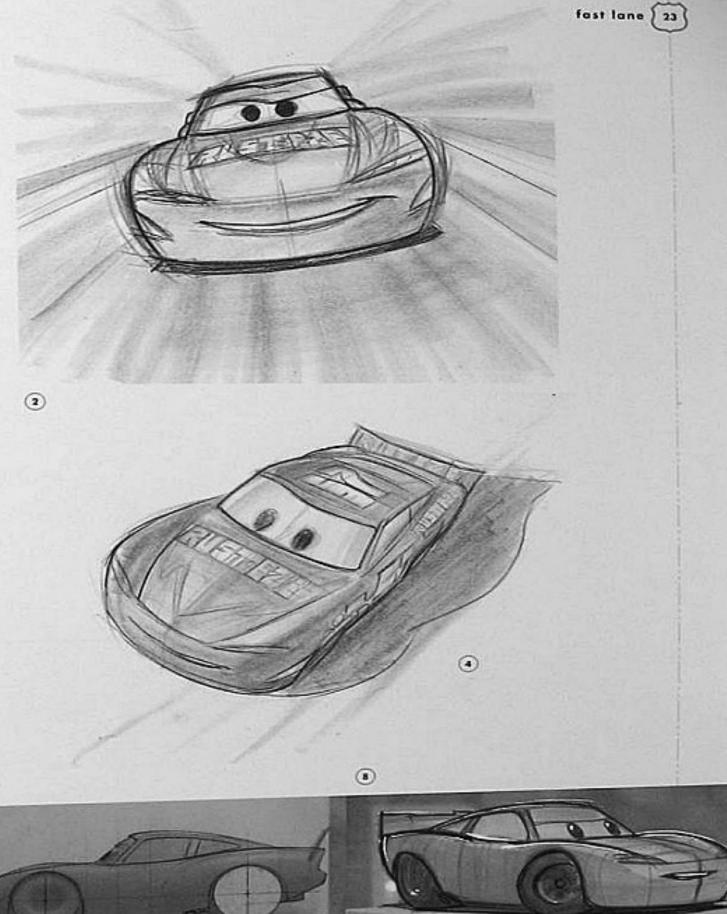
Queen





Lightning McQueen: Bob Pauley, Pencil, (1) 10.5 x 9, 2003; (2) 10.5 x 9, 2003; (3) 15.2





5 x 10, 2004; (4) 6 x 5, 2003. Storyboard: (5) Garett Sheldrew [art] and Patrick Siemer [effects], Marker/Pencil/Digital Effects, 2004. Sculpt Development: Jerome Ranft [sculpt] and Bob Pauley [overlay], 17 x 11, Sculpt/Overlay, (6) 2003, (7) 2003, (8) 2004.









OCTANE GAIN















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)D NGS

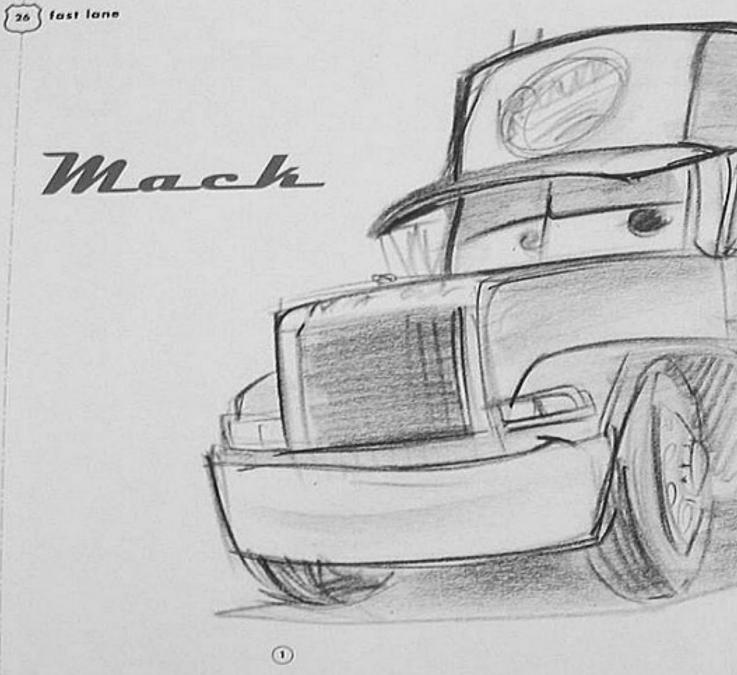


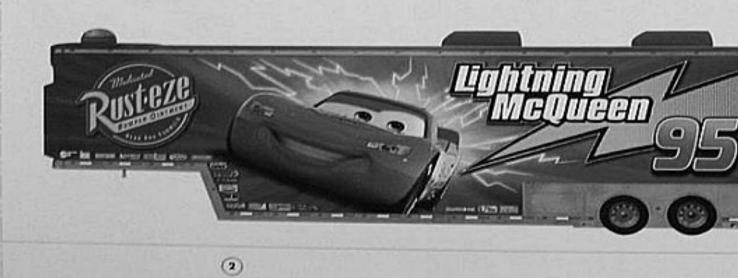
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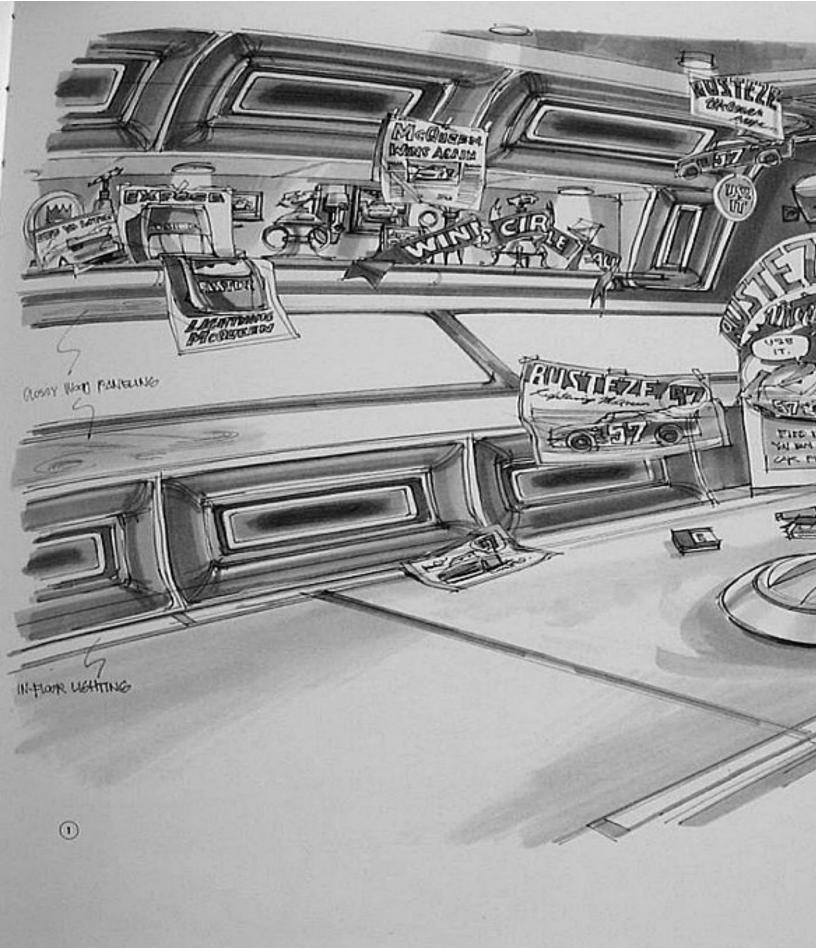


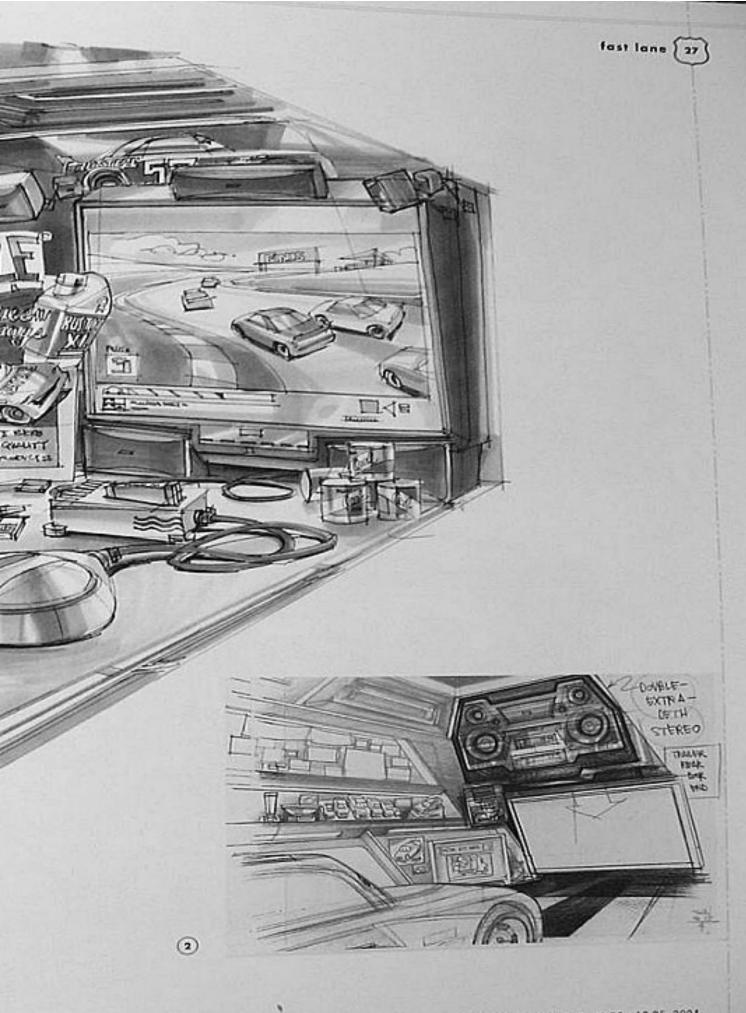
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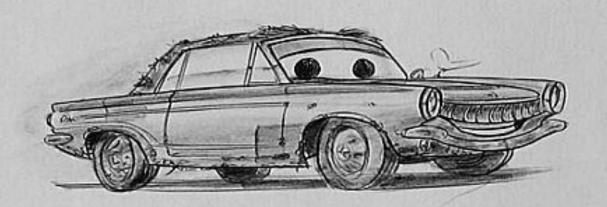


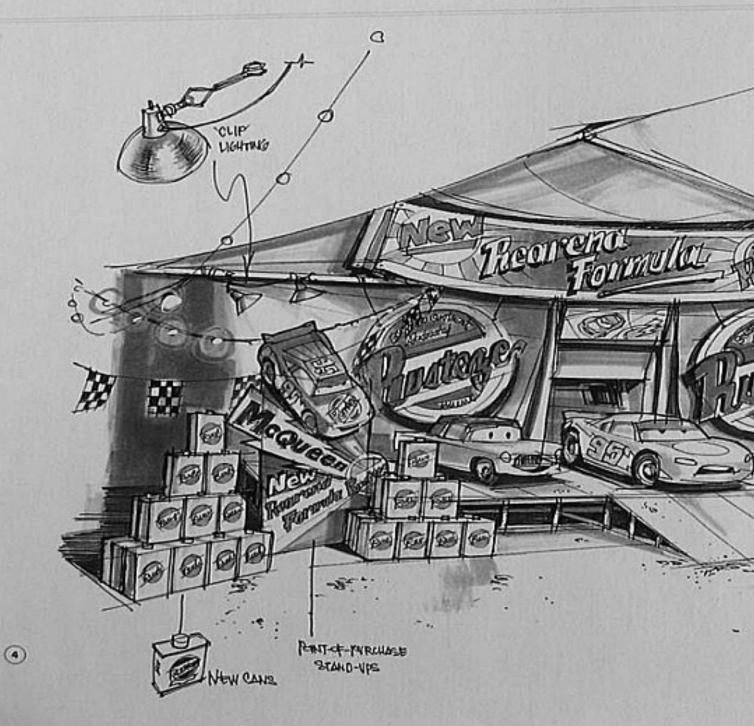






McQueen's Trailer: Jay Shuster, (1) Pen/Marker, 15.5 x 10.75, 2003; (2) Pencil, 16.75 x 12.25, 2004.

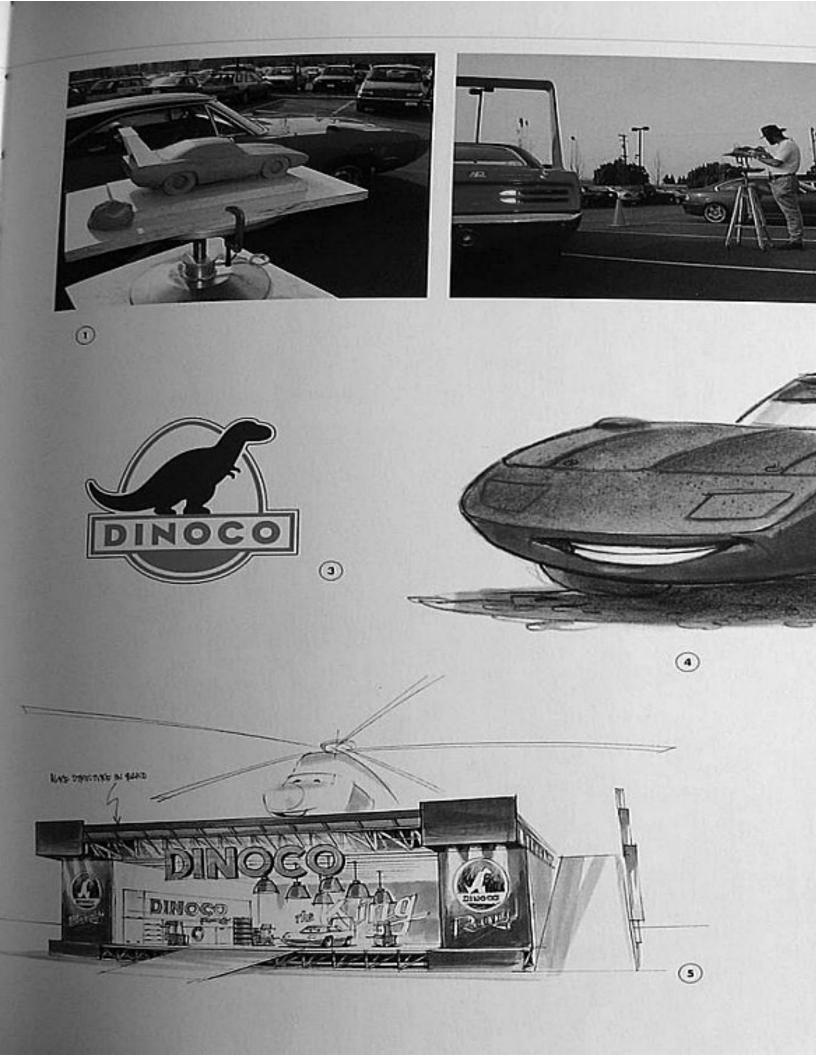






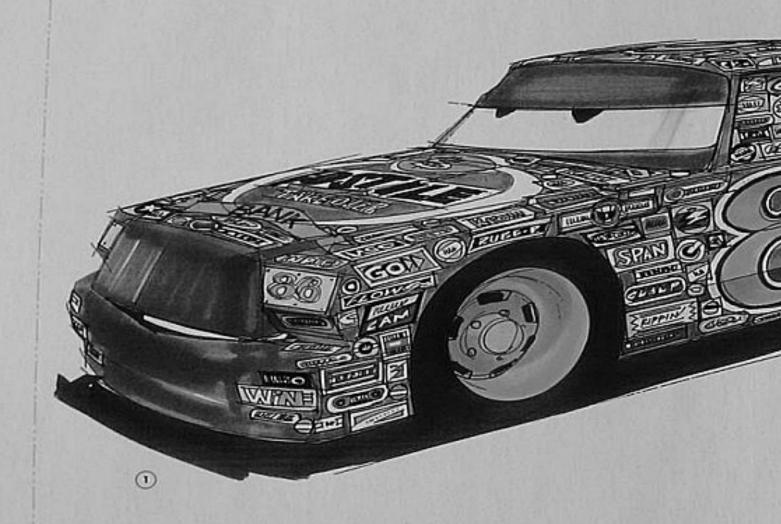




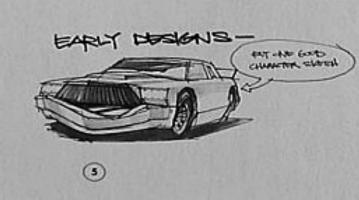


The King, "Bob Pauley, Pencil, 16.5 x 10.5, 2004. (3) Andy Dreyfus [graphics], Bill Cone and 10.2004. (6) "Tex." Jay Shuster, Pen/Marker, 11 x 6, 2003.

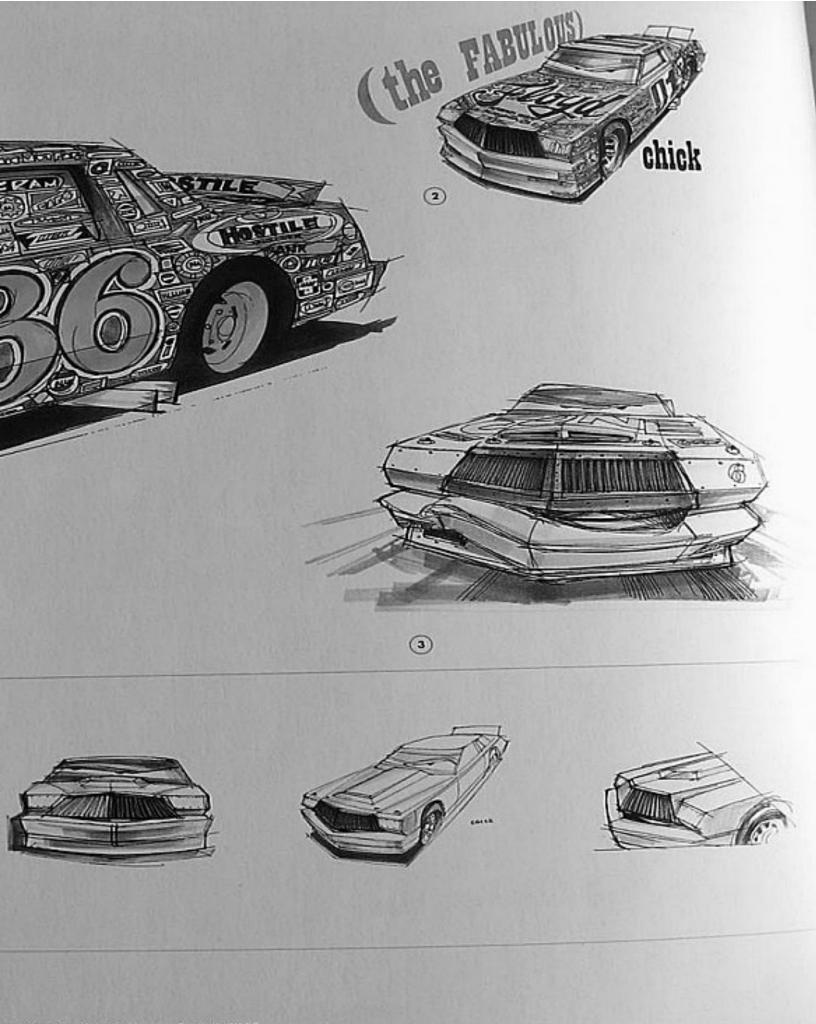


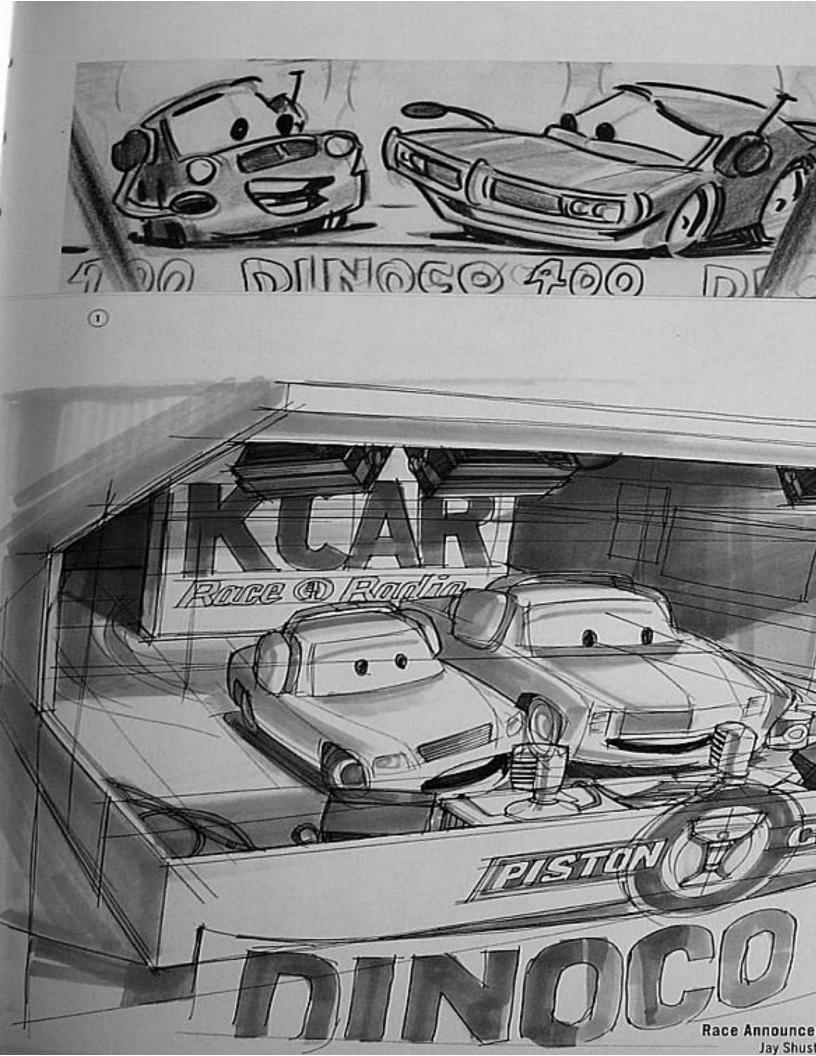


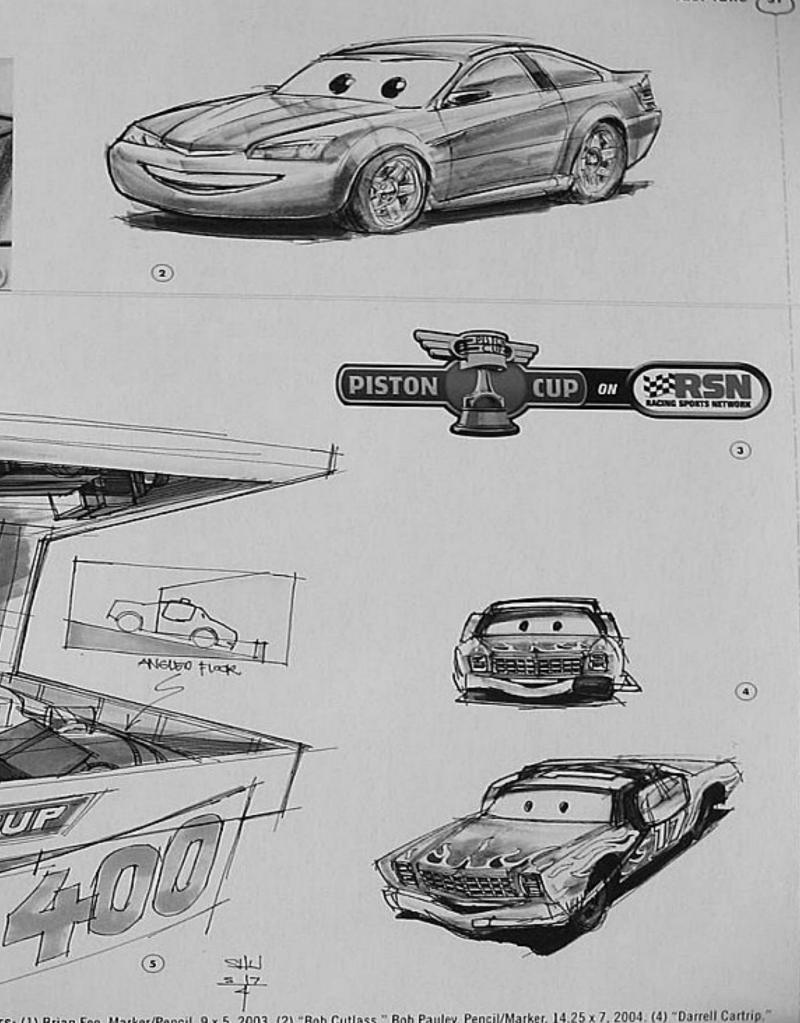




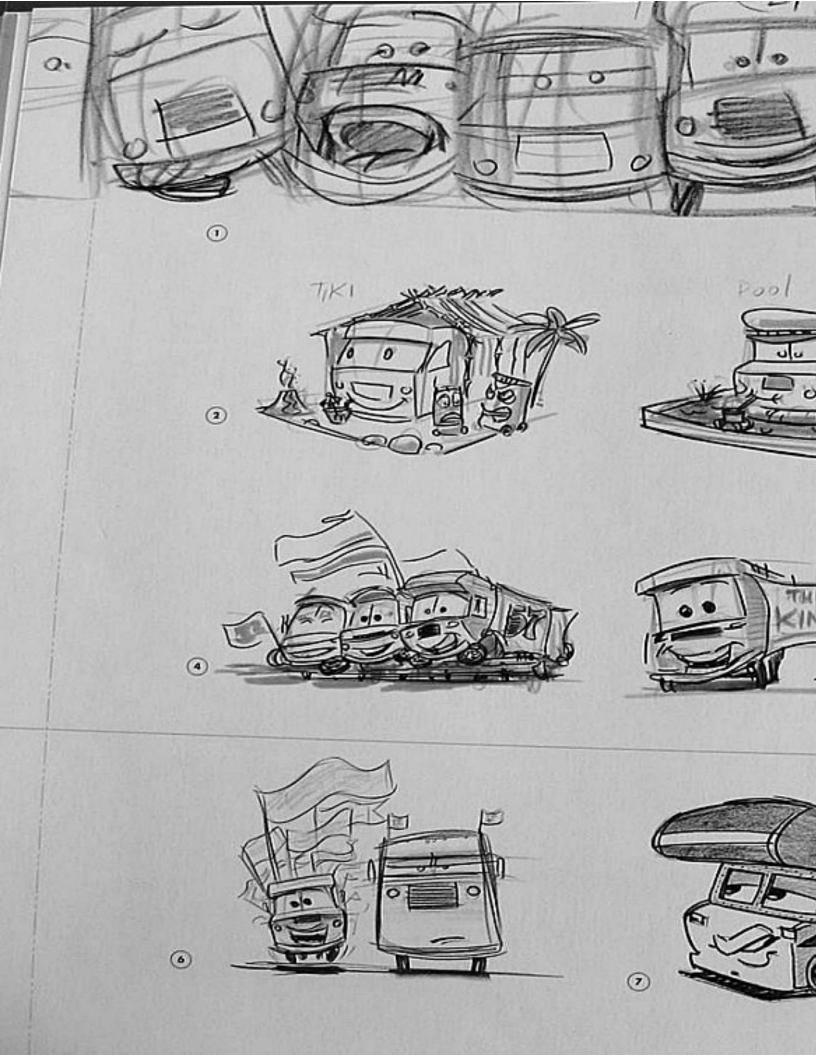
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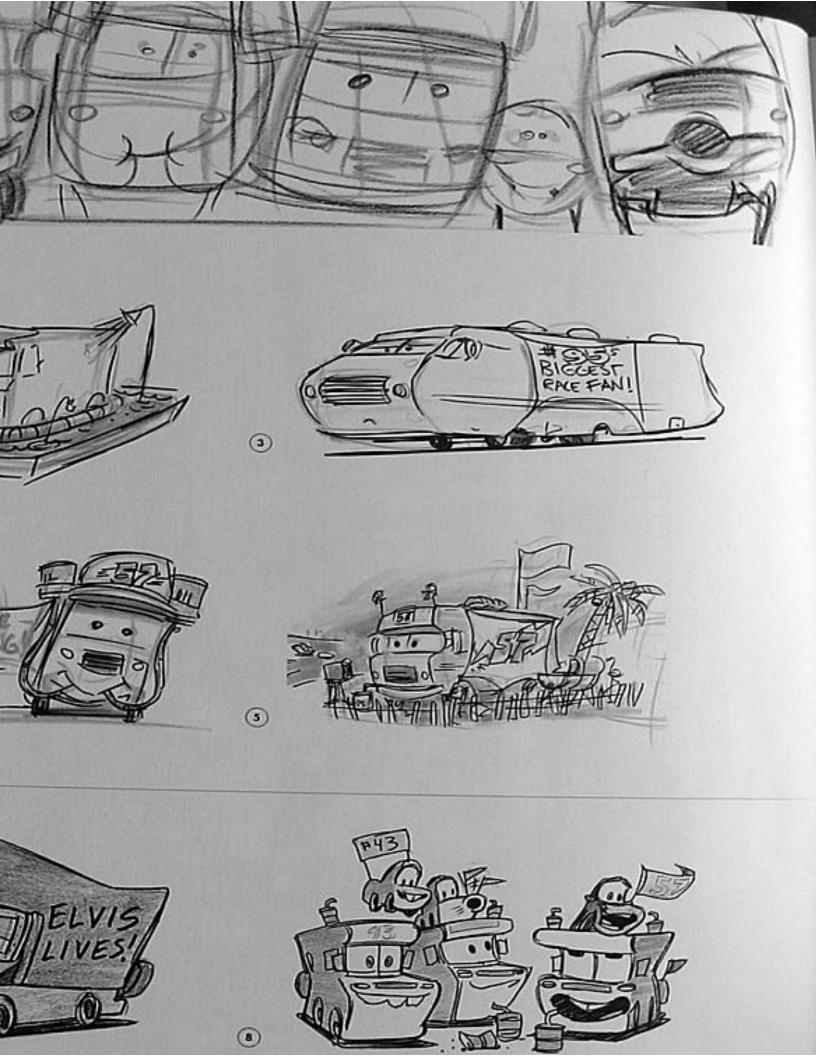


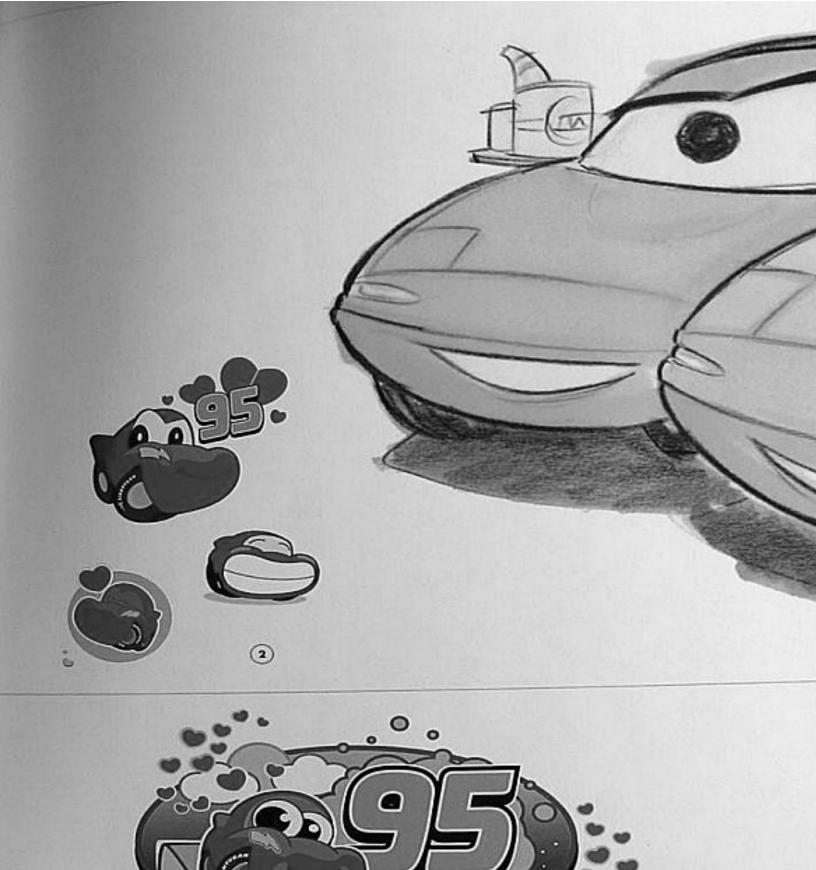




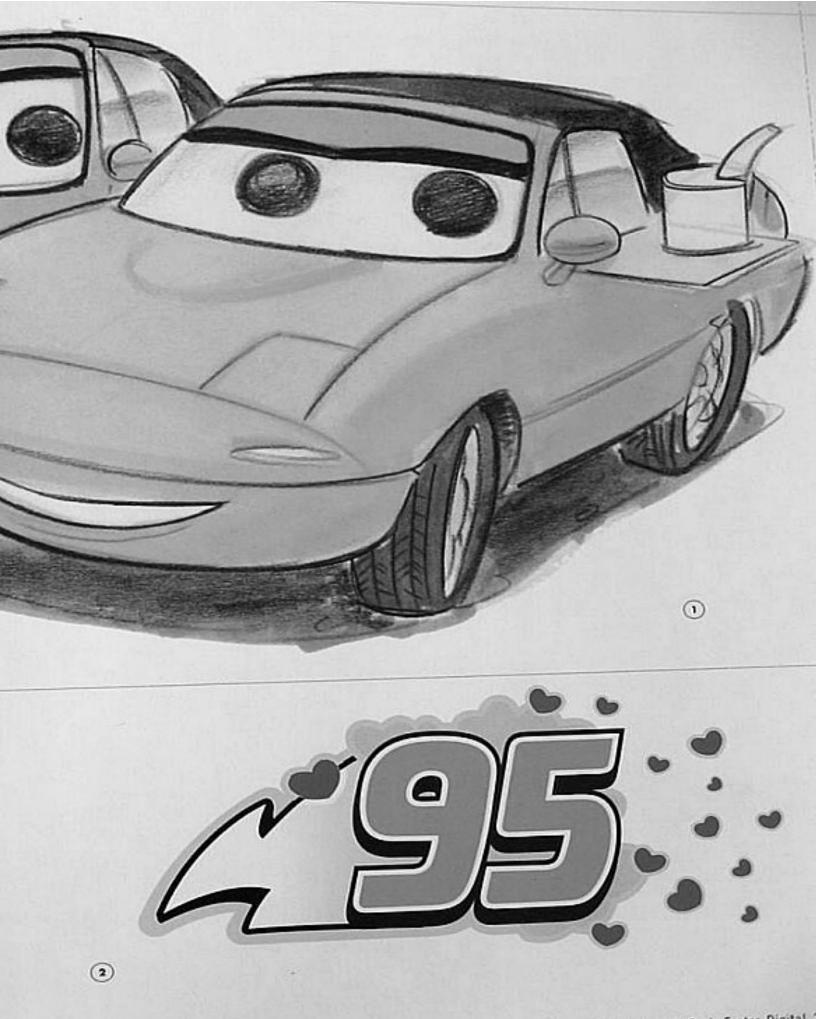
rs: (1) Brian Fee, Marker/Pencil, 9 x 5, 2003. (2) "Bob Cutlass." Bob Pauley, Pencil/Marker, 14.25 x 7, 2004. (4) "Darrell Cartrip." er, Pen/Marker, 17 x 11, 2005. (5) Jay Shuster, Pen/Marker, 15.5 x 10.5, 2004. Piston Cup Logo: (3) Craig Foster, Digital, 2005.

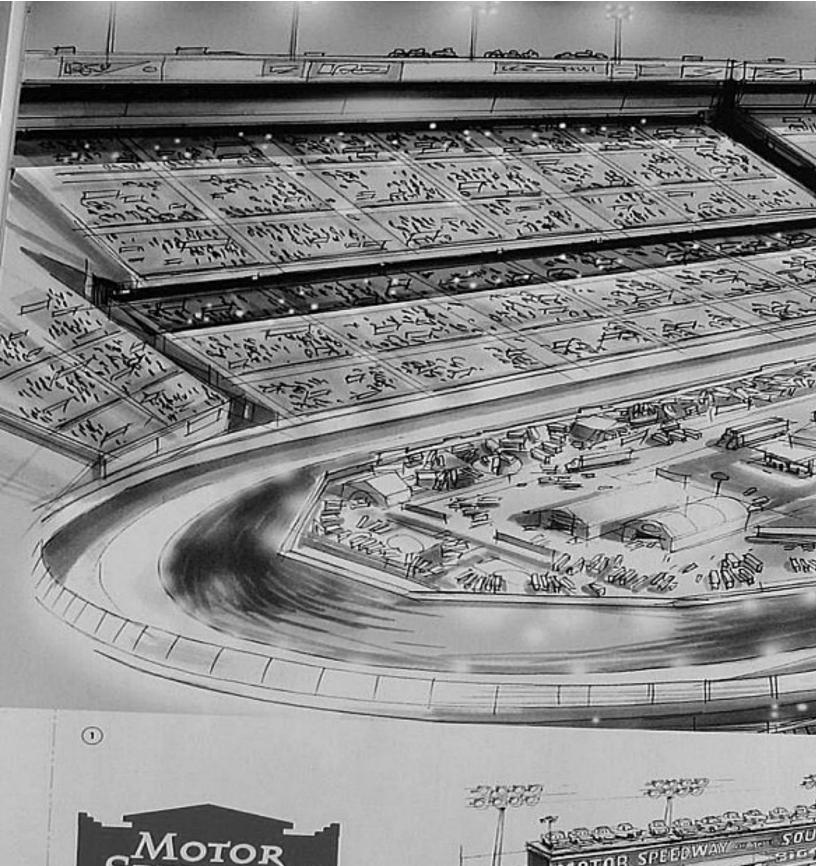








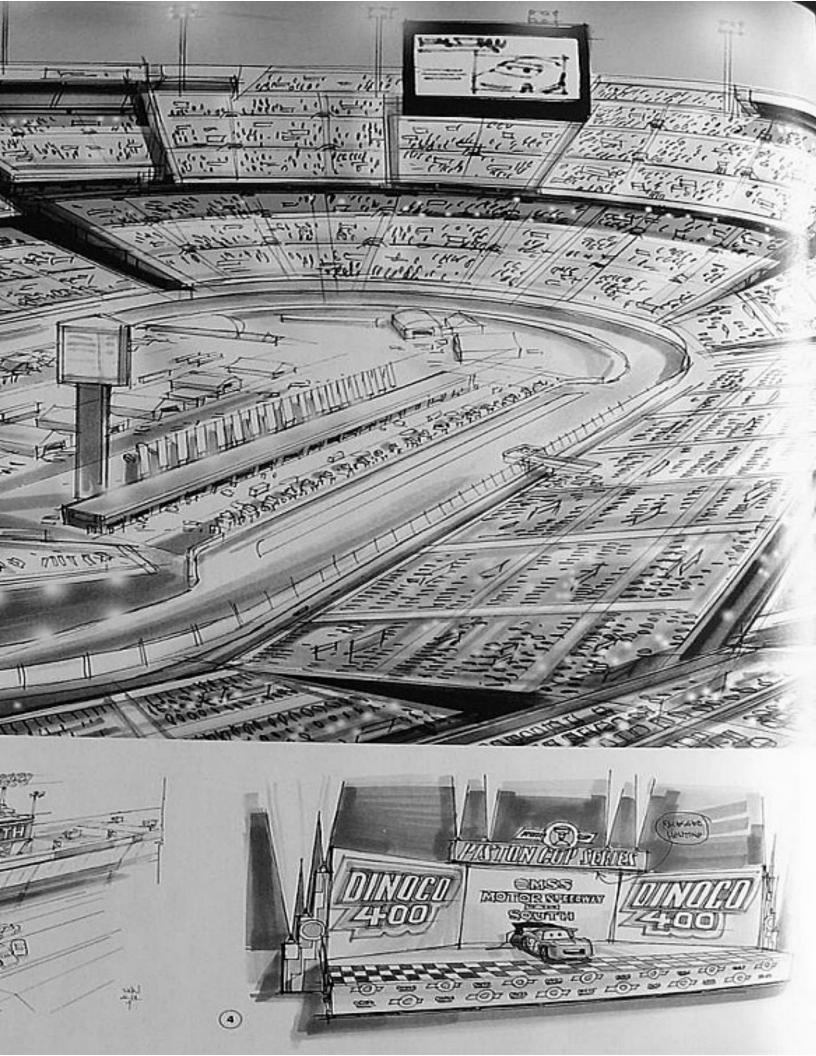


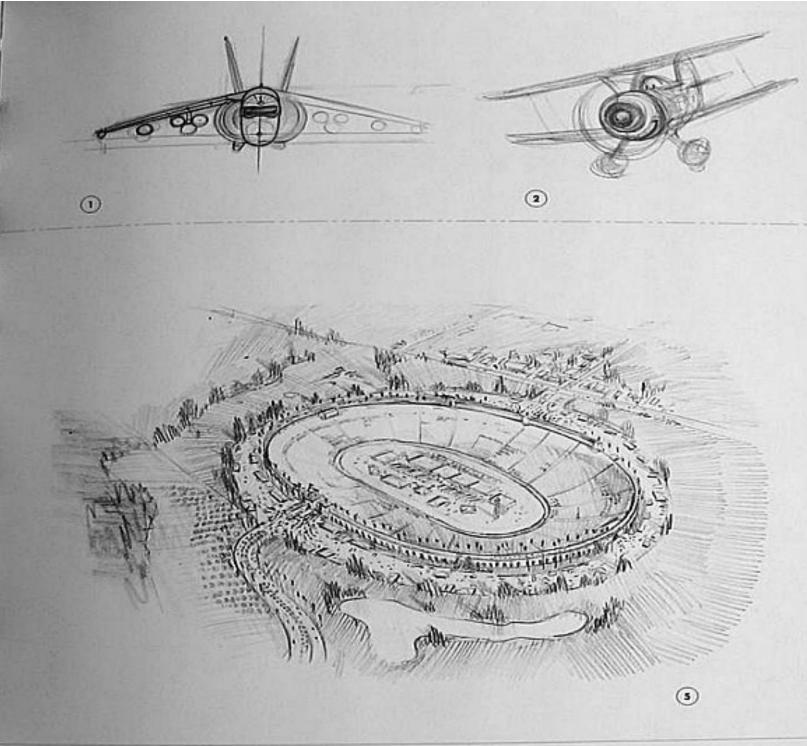


MOTOR SPEEDWAY SOUTH

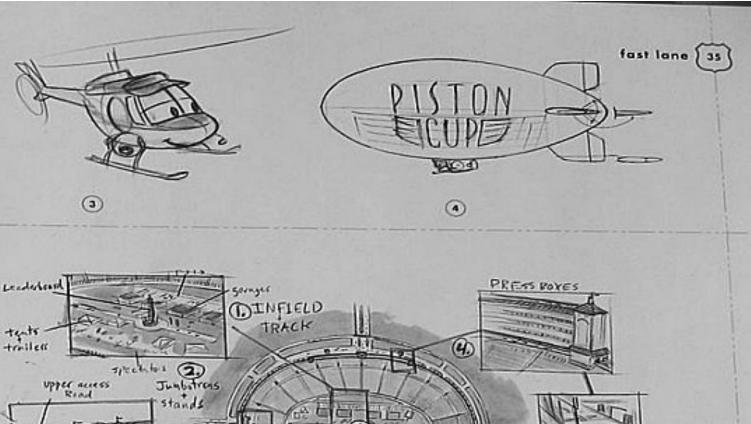
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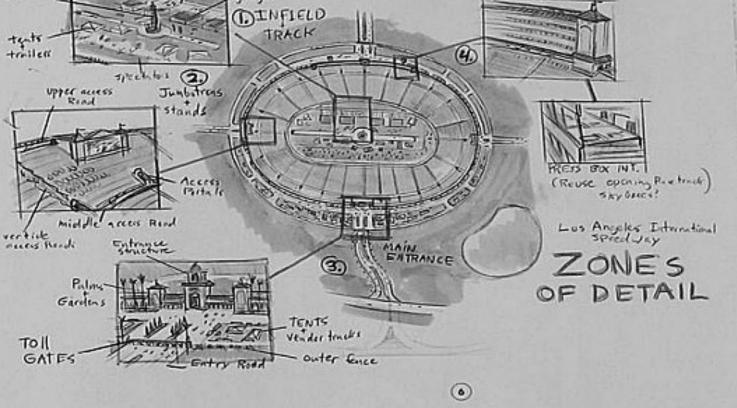


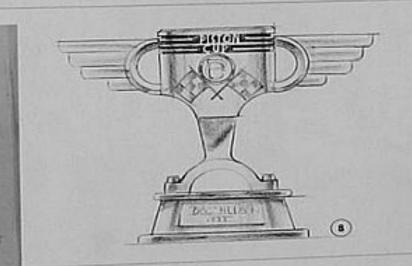








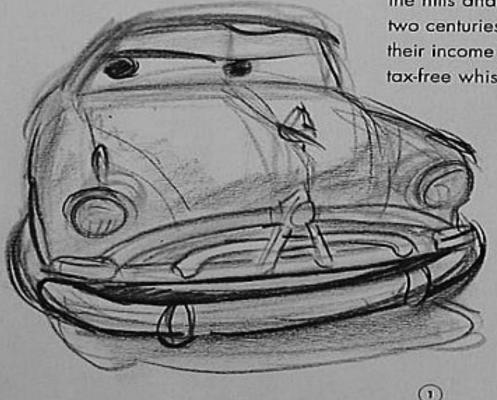






PIT STOP Thunder Road

Pixar's research about rack. As the film team do also reached into its historacing are firmly anchore Dixon line in the mountain the hills and hollers of Aptwo centuries many folks in their income by secretly marked the whiskey brewed by



Doc Hudson: Bob Pauley, Pencil, (1) 10.5 x 7.5 [detail], 2003; (2) 10.5 x 7.5 [detail], 2003; (3) 15 x 9.75 [detail], 2005 Storyboards: (4) Steve Purcell, Marker/Pencil, 9 x 5, 2004. (5) Garett Sheldrew, Ink/Pencil, 9 x 5, 2003. (6) Brian Fee Doc Hudson Racing: (Following Spread) Bill Cone, Pastel, 18 x 8, 2004.

arted when the second automobile was built."

-Richard Petty

cing did not stop at the

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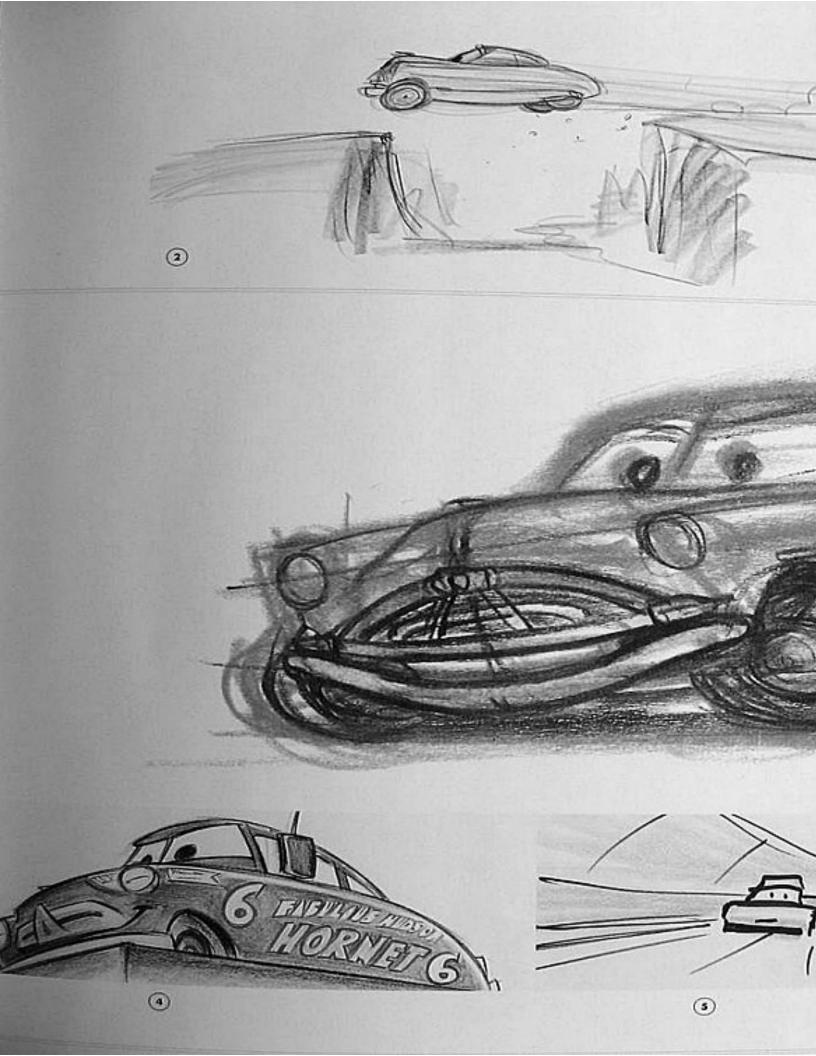
aking and peddling potent

by the light of the moon.

By the time of Prohibition in the 1920s and 1930s, the business of "running moonshine" had begun to boom. The runners, better known as bootleggers, who illegally hauled the hooch to a growing customer base, became adept at driving cars loaded with liquor. They thundered down twisting dark roads at breakneck speeds—the headlights off to avoid detection—with law officers or "revenuers" in hot pursuit.

On Sunday afternoons, the daredevil drivers started racing each other just for fun. They would take their souped-up standard coupes—modified to make them as speedy as possible—to cow pastures to see who had the fastest car. Wagers were made and a purse awarded to the winner. Large numbers of people started turning out to see the moonshine cars in action, and a new sport was born—stock-car racing.

Once considered exclusively a Southern tradition, this popular motor sport has gone national. Today speedways filled with fervent fans from every walk of life dot the nation, from California to New England, and sleek high-tech cars consistently break new records. Pixar took in the rich history of stock-car racing and paid homage to it in the film by featuring models of actual cars from various eras racing side by side.













2 Motor Cir

In order to learn everything there was to know about automobiles, the Pixar team realized they would need to go to the place that had become synonymous with cars—Detroit. Although the city may no longer be the world's leading auto manufacturer, Detroit will always be the Motor City. A variety of Pixar animators and artists descended on the city, and with each trip they collected invaluable data as they scrutinized every facet of automobile history, development, design, and technology.

"Our Pixar team members absorb all types of information on research trips," says Joe Ranft, a longtime Pixarian and Head of Story for Cars. "But what happens is that different things strike different members and not everyone sees a subject in the same light. That, of course, is just what needs to occur, so that later when we come home and regroup, we talk about what we encountered, and different perspectives emerge."

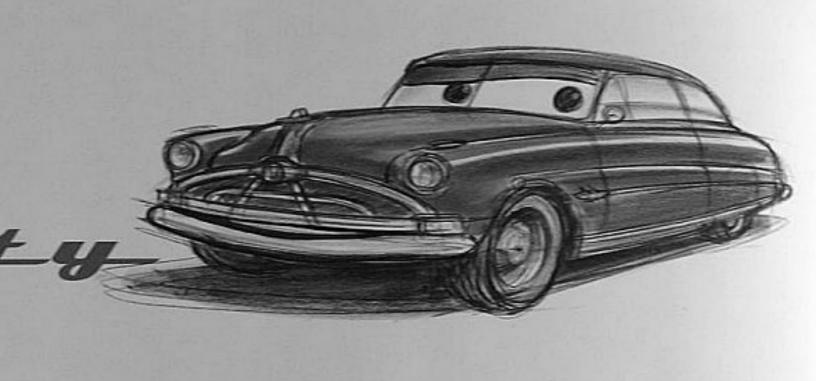
During the North American International Auto Show, a phenomenal automotive gathering demonstrations, which concluded thousand square Along with thousands of a around the globe, the tear the world's automakers having fire-breathing super caproduction and concept very glamour cars. The team all thing else related to autos offer. They went to manufacture watched automobiles being assembled, knowing they ing animated cars of their cars.

situated inside Cobo Cen

Detroit, the Pixar team det

Pixar conferred with some most prominent auto collec-Sommer, automotive speci and founder of the Meadov d'Elegance. This classic-ca scores of the most lavish a

Doc Hudson: Bob Pauley, Pencil/Market, 10.5 x 7.5, 2003.

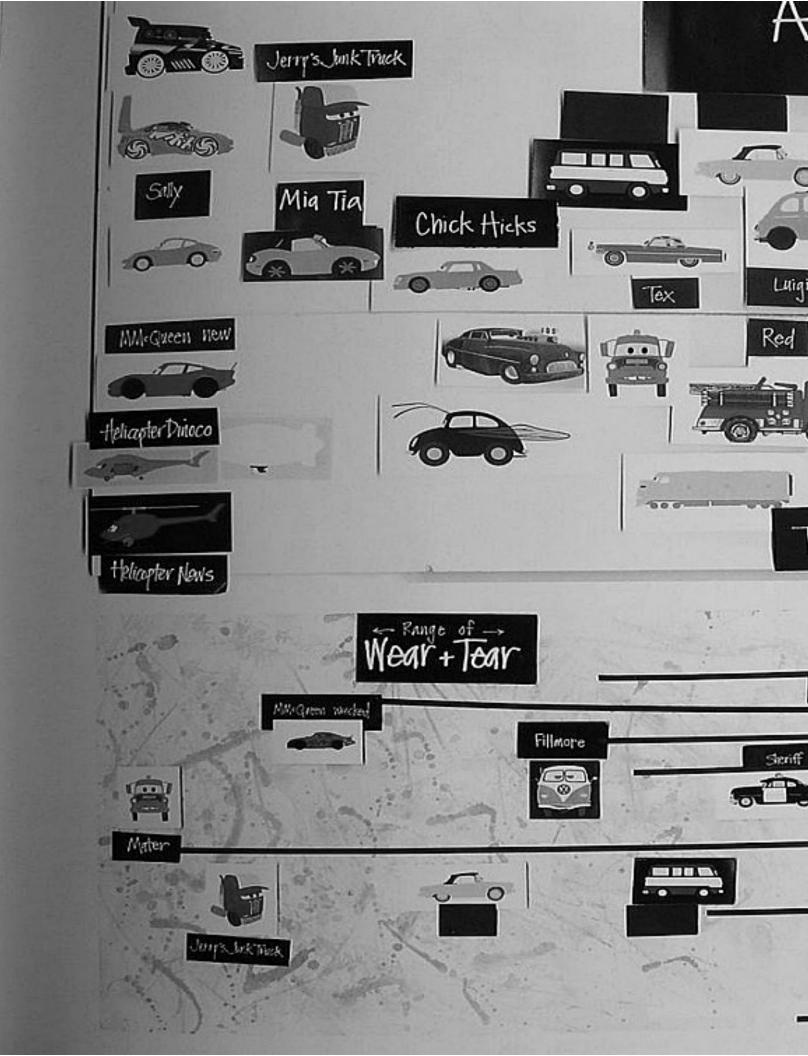


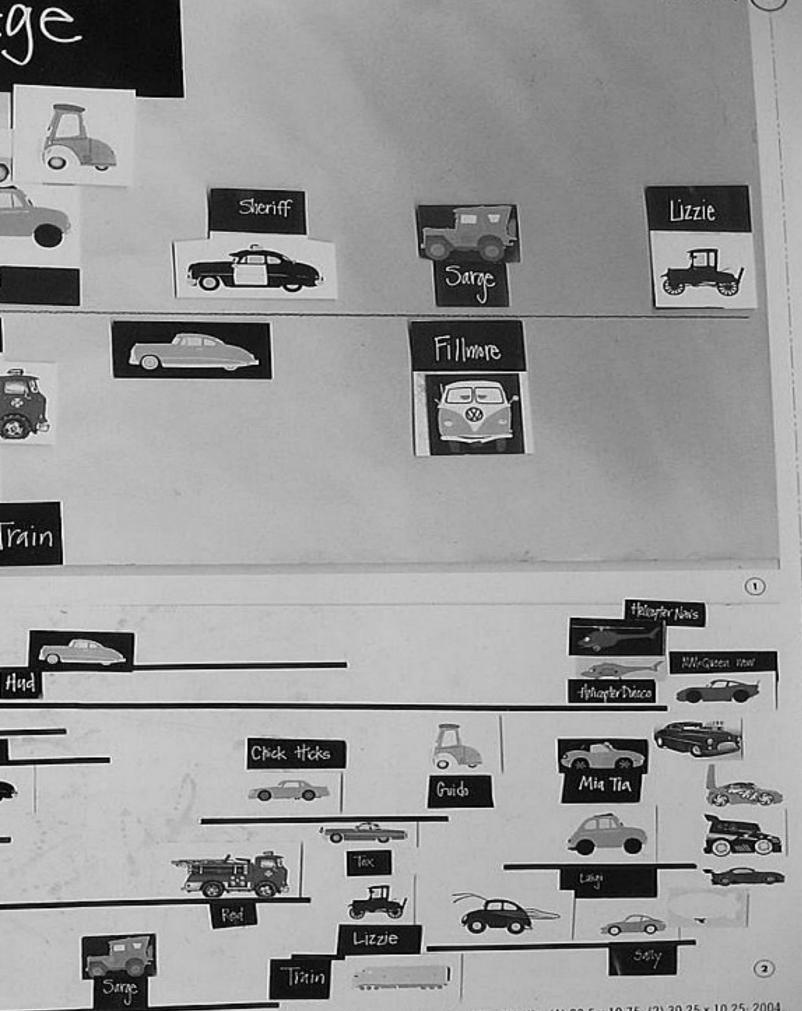
ter in downtown roted considerable phicle exhibits and vered more than seven feet of floor space. utomotive fans from n inspected the best d to offer, includars, new lineups of hicles, and exotic so took in everythat Detroit had to cturing plants and g designed and would soon be makown back at the studio.

of the nation's ctors, including Don alties manufacturer w Brook Concours ar show features and expensive automobiles competing for awards in various classes. Unexpected details are the hidden treasures of research, and Pixar found gold in the refinements of these classic autos. Sommer's large collection of ornate hood ornaments so impressed the creative team that they integrated many into the film's environments, such as Willys Butte and Ornament Valley.

Other noted Michigan car collectors Dick Kughn and his wife, Linda, proved a useful resource for the Pixar artists. The team spent hours roaming the Kughns' private Carail Museum and a warehouse stuffed with mint-condition classic cars and other exceptional collectible Americana, including model trains, rare toys, gas pumps, and vintage signage.

The Pixar team consumed Detroit. In studying every detail and nuance of the automobiles created there—past and present—they learned the fiber and fabric of this city that not only built cars but was also built by cars.





Age and Wear and Tear Charts: Tia Kratter, Mixed Media, (1) 20.5 x 10.75, (2) 30.25 x 10.25; 2004.

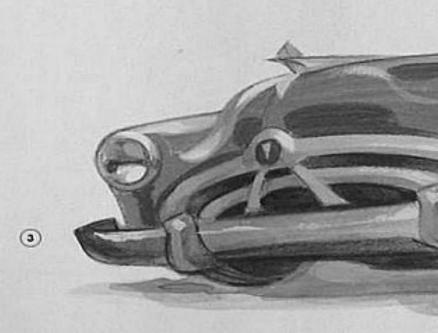


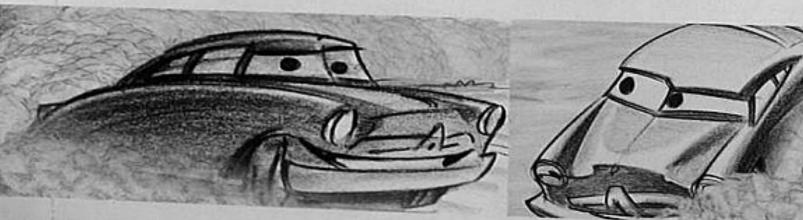
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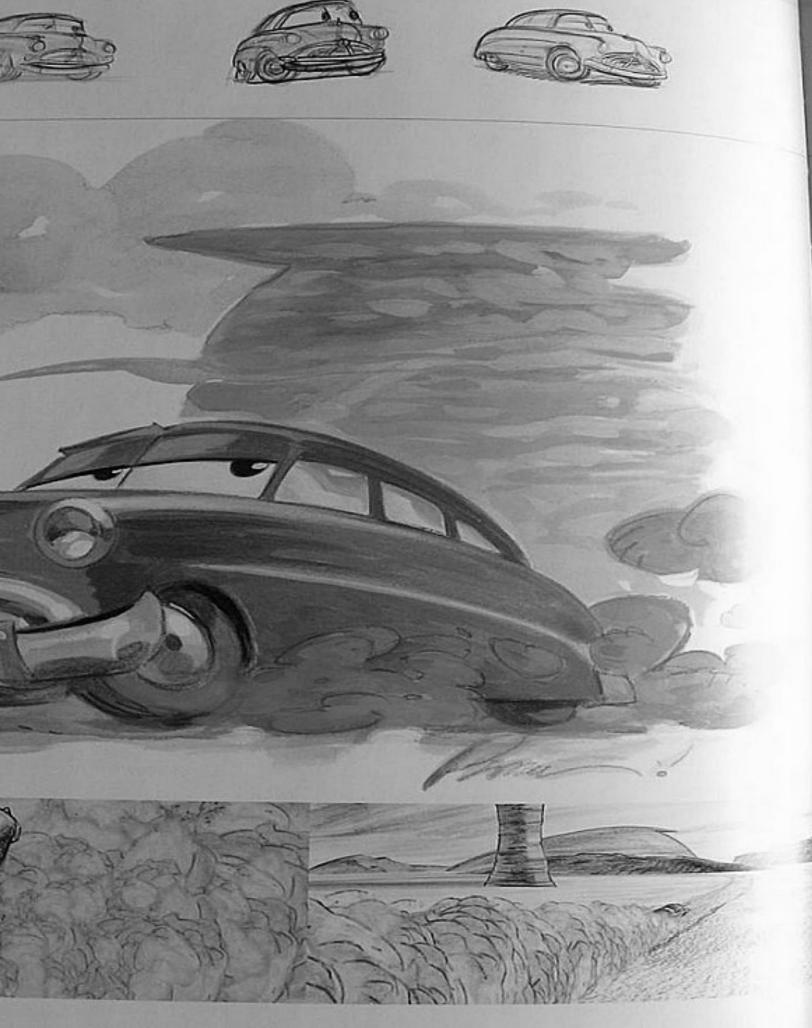


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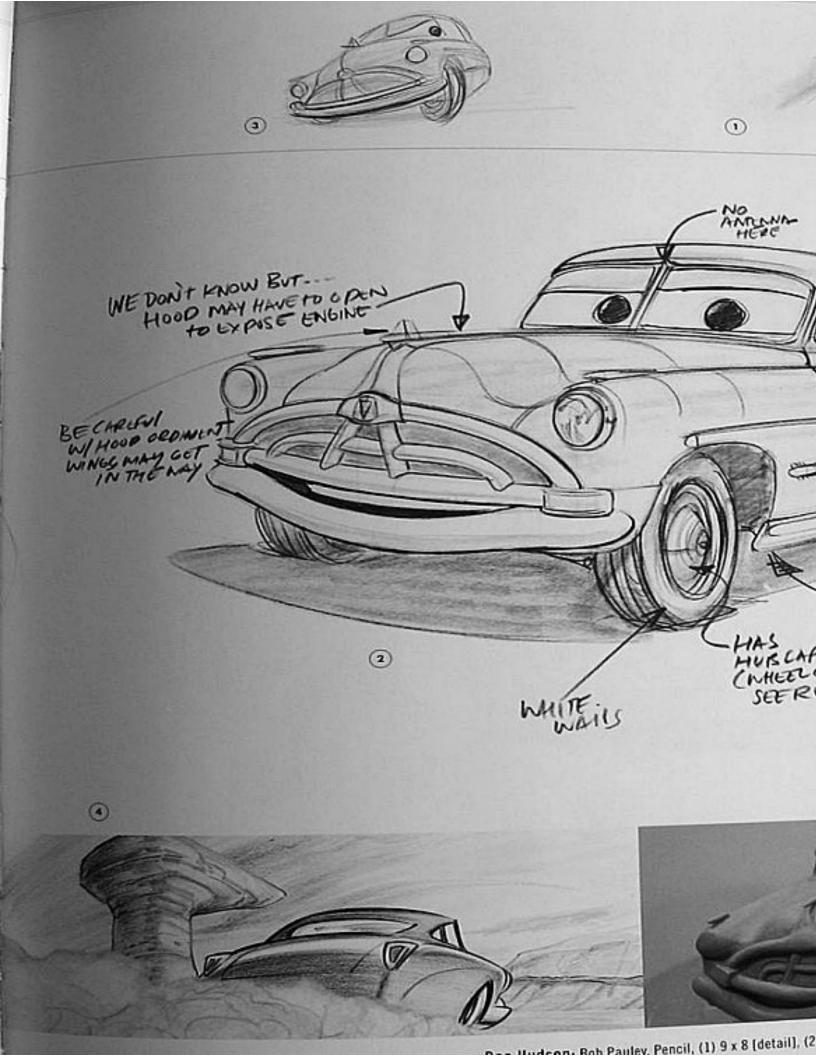


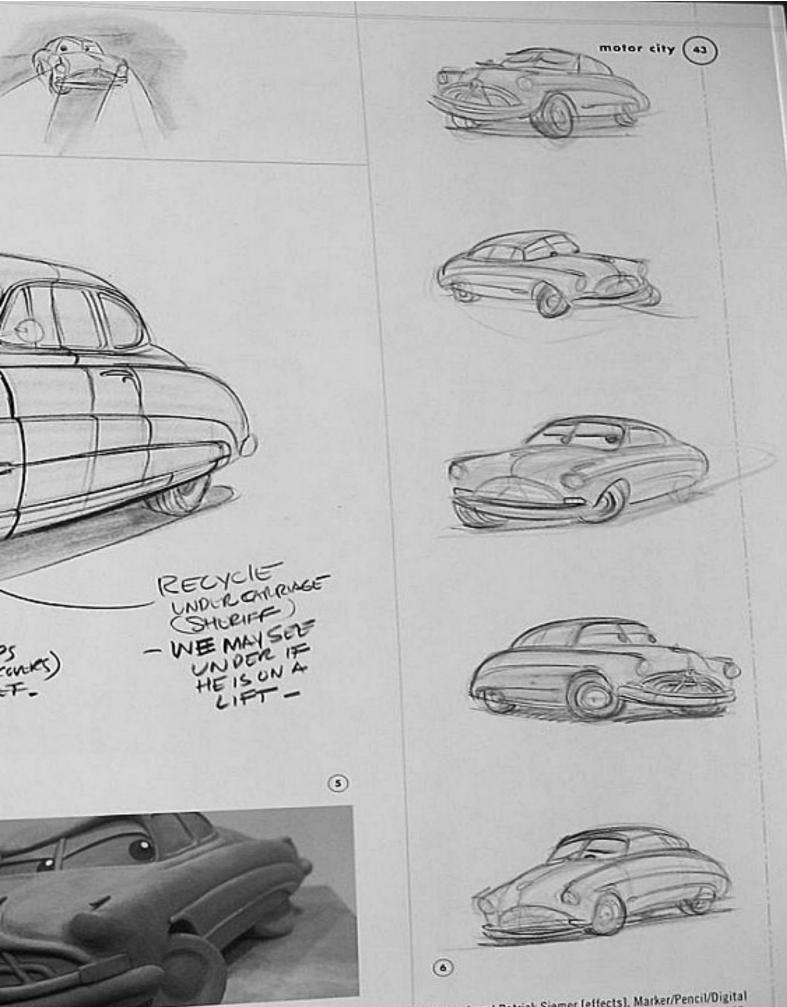


Bob Pauley, Pencil, (1) 9 x 8 [detail]; (2), 8.5 x 7.25 [detail]; 2003. (3) Steve Purcell, Acrylic, 11 x 8.5, 2002. (4) Steve Purcell [a

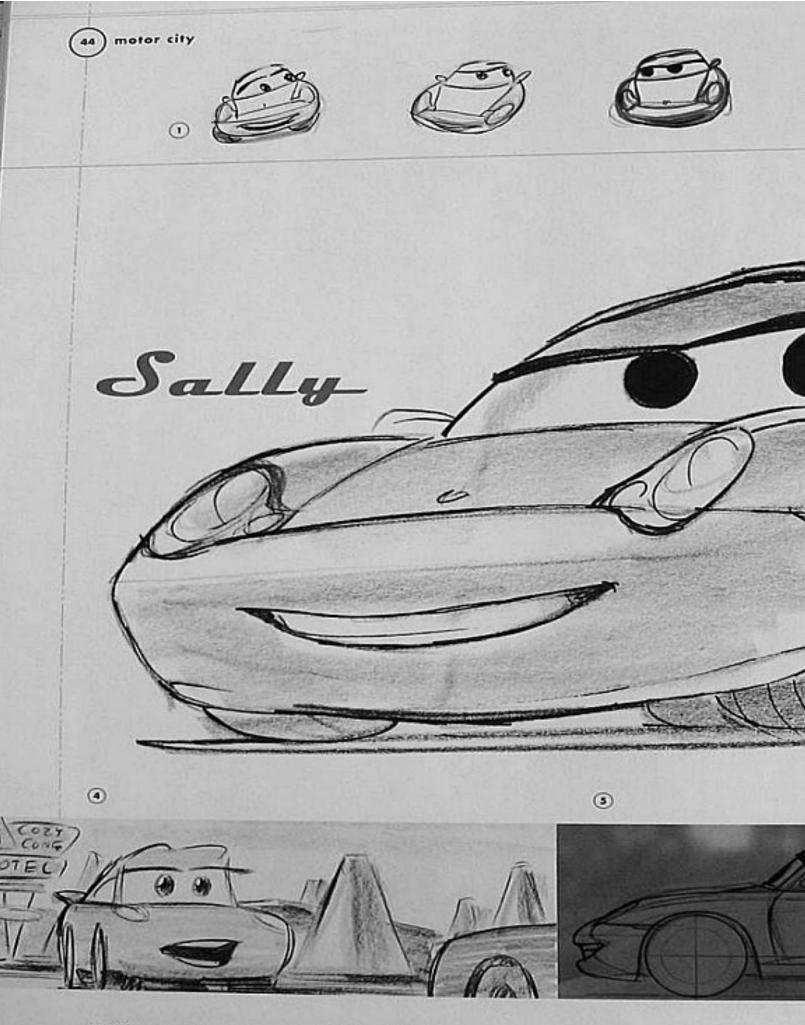


art] and Patrick Siemer [effects], Marker/Pencil/Digital Effects, 2004.

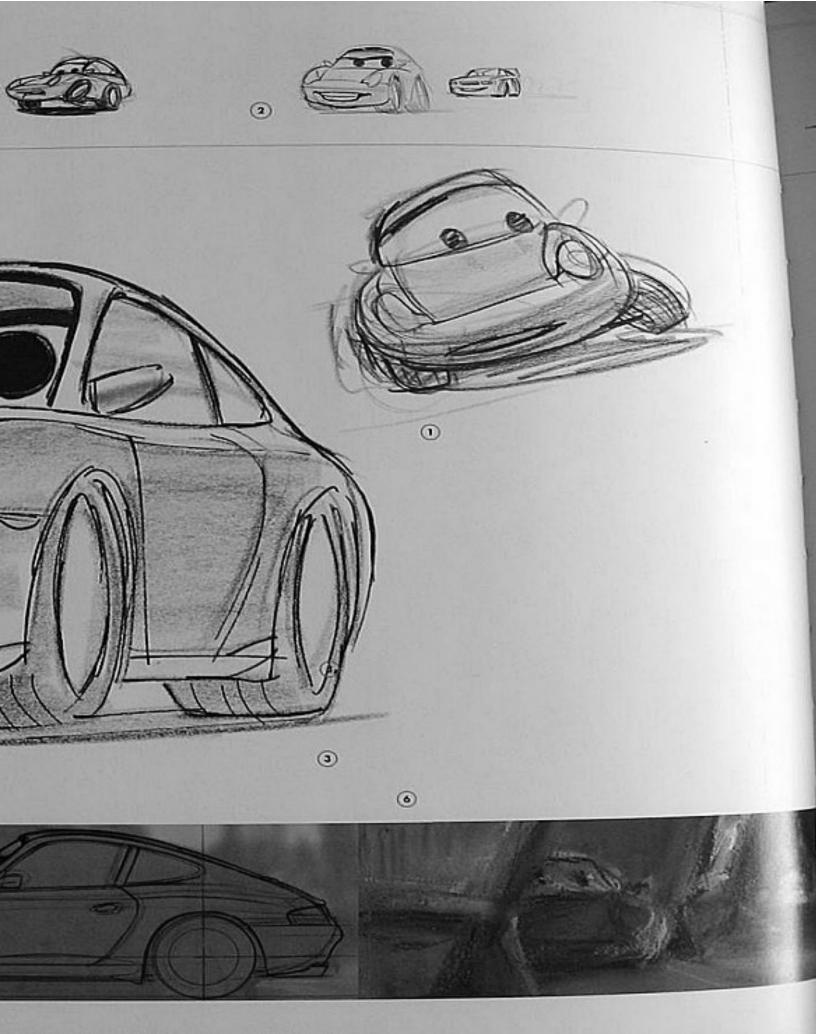




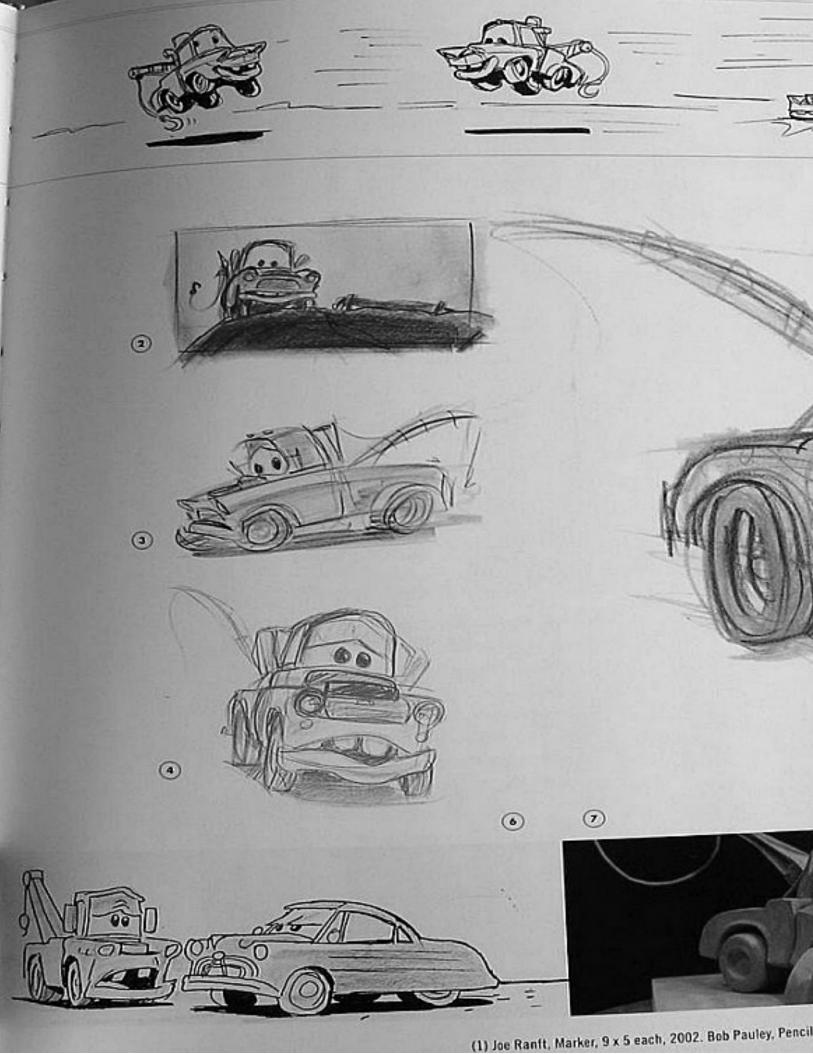
) 15 x 9.75, (3) 10.5 x 7 [detail], (6) 8.5 x 7.25 [detail]; 2003. (4) Steve Purcell [art] and Patrick Siemer [effects], Marker/Pencil/Digital Effects, 2004. (5) Jerome Ranft, Sculpt, 5.5 x 10 x 12, 2003.



(1), (2) Bob Pauley, Pencil, 17 x 11 [detail], 2002. (3) Bob Pauley, Pencil, 8.75 x 6, 2003. (4) Dan Scanlon, (5) Garett Sheldren

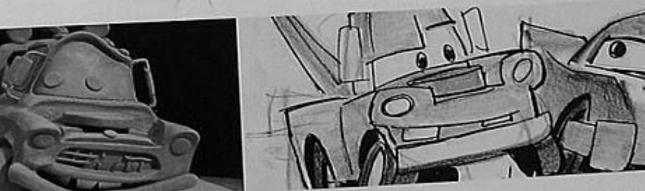


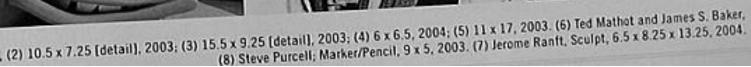
v; Pencil, 9 x 5, 2004. (6) Bill Cone, Pastel, 18 x 8 [detail], 2004.









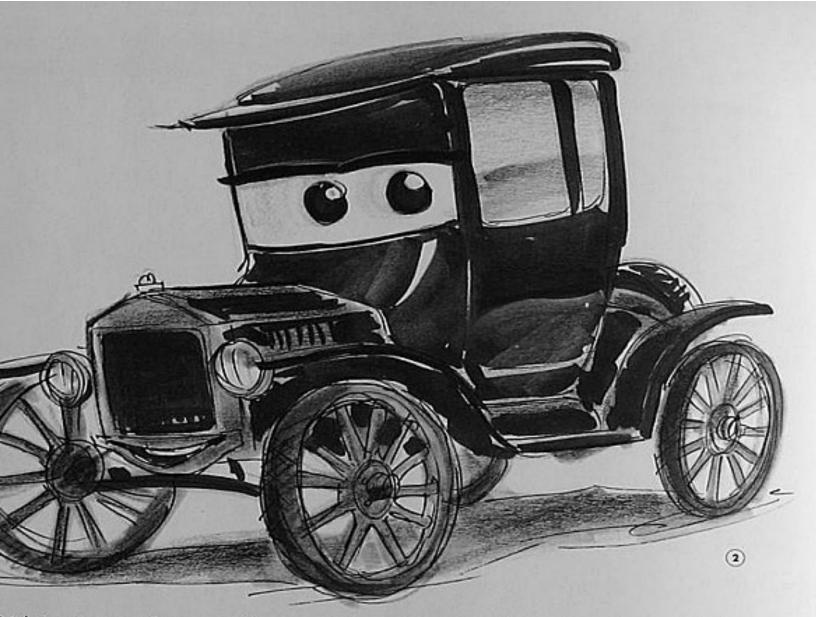


PITSTOP I'm Lizzie



Henry Ford, the son of of the responsibility for After founding the Ford he set about creating a the average American of released the Model T to model appealed to the \$825 was still too steep

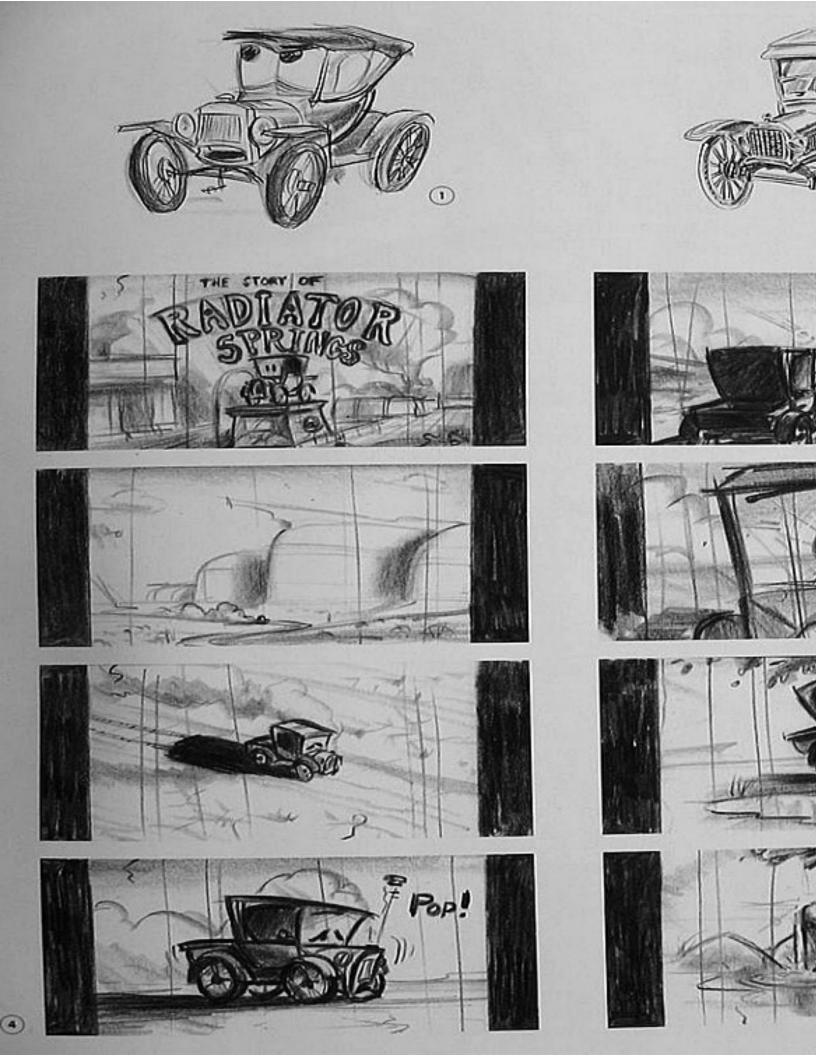
Ford did not give up on first "people's car." In 19 production of Model Ts was using the first moving as tion that completely street enabled Ford to plow pring, and by increasing plower sticker prices substitute.



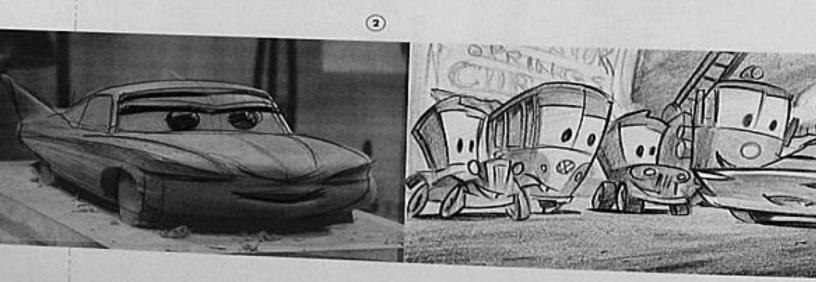
Irish immigrants, bears much America's addiction to cars. Motor Company in 1903, simple but sturdy car that could afford. In 1908, Ford uring car. Although the new public, the sticker price of for most people.

his dream of offering the 913, he launched mass with interchangeable parts sembly line, an innovamilined production. This ofits back into manufacturaduction he was able to antially.

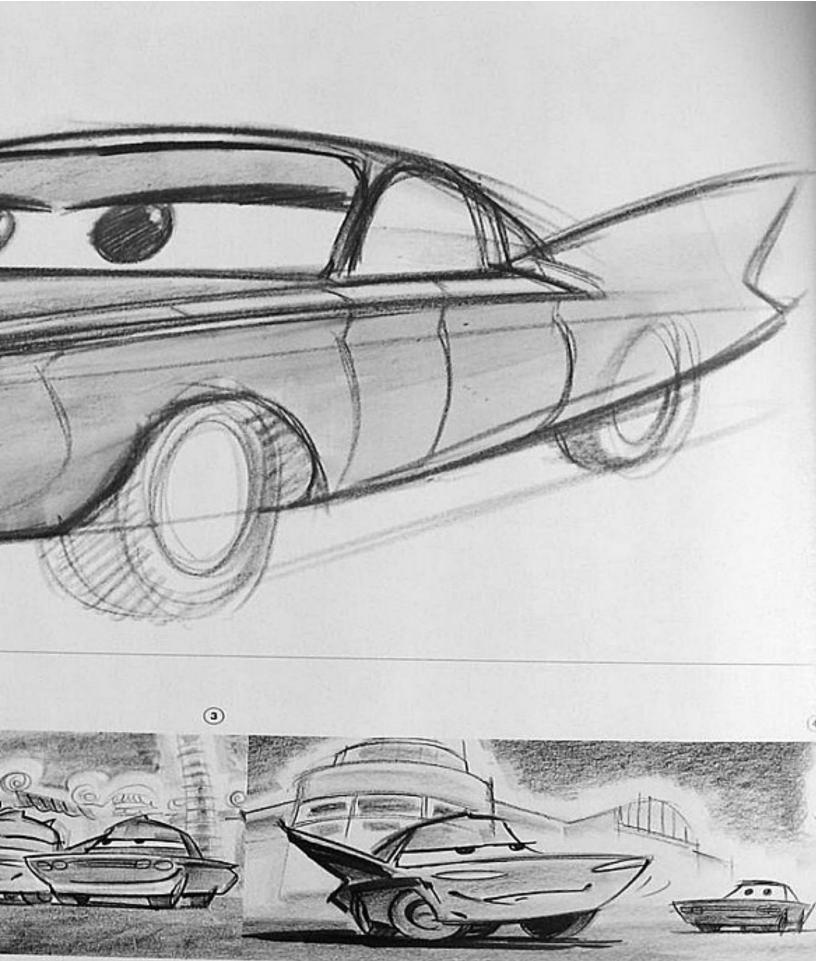
The result was the Tin Lizzie, so nicknamed because the body was built of lightweight steel. The vehicle was a great commercial success. Before Ford retired the Model T in 1927 and unveiled the redesigned Model A, more than 15 million of the now-classic automobiles had been manufactured. As an homage to Ford's revolutionary car, a Model T character named Lizzie appears in Cars.



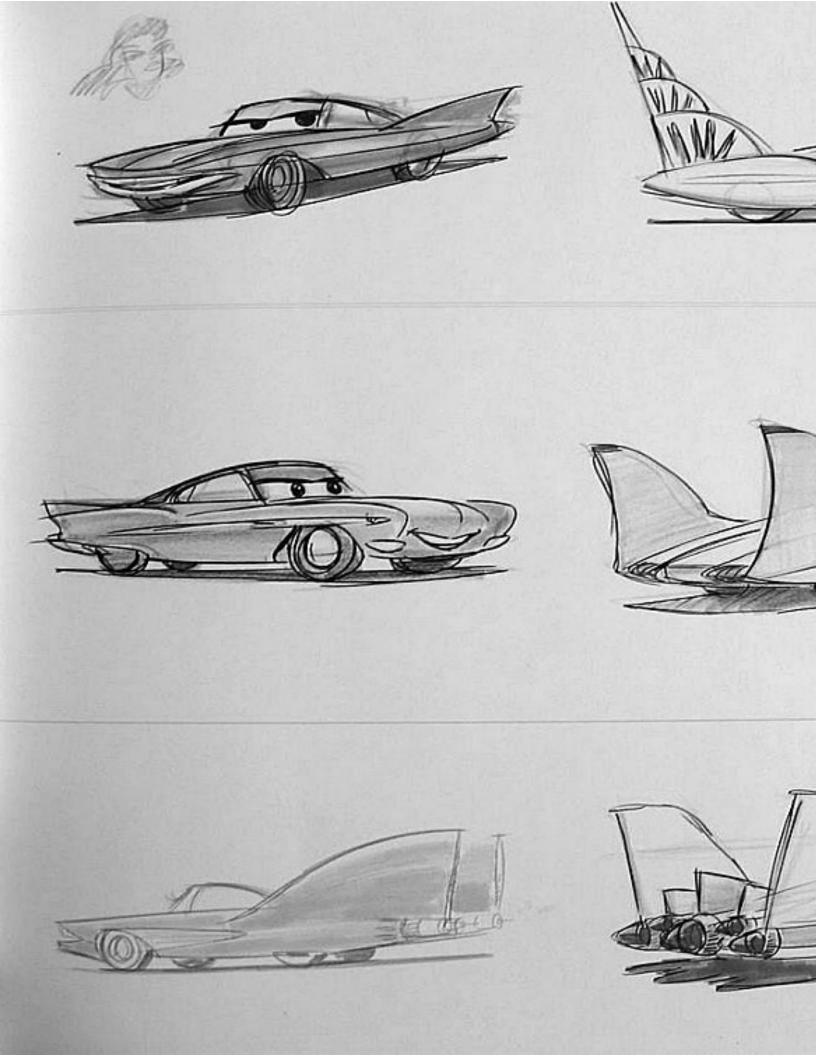
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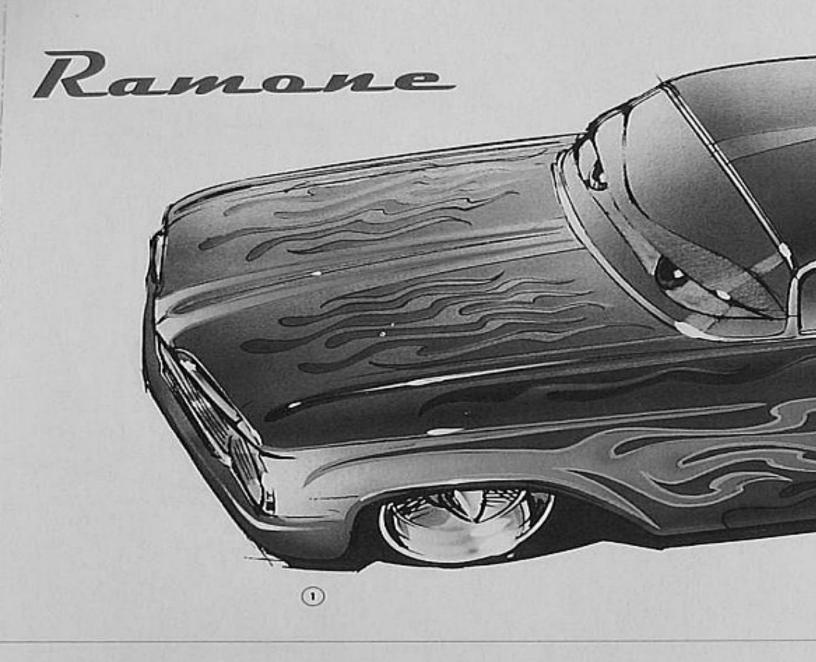


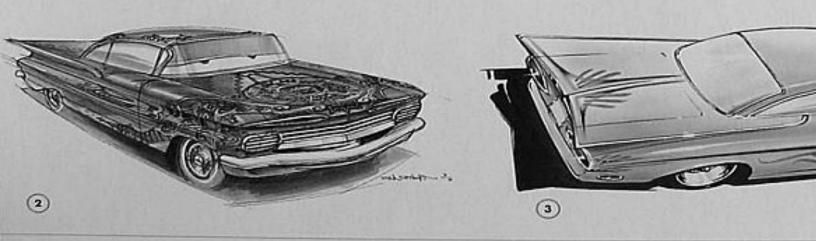
(1) Bob Pauley, Pencil/Marker, 17 x 11, 2004. (2) Jerome Ranft and Bob Pauley, Sculpt/Overlay, 17 x 11, 2003. Steve Purce

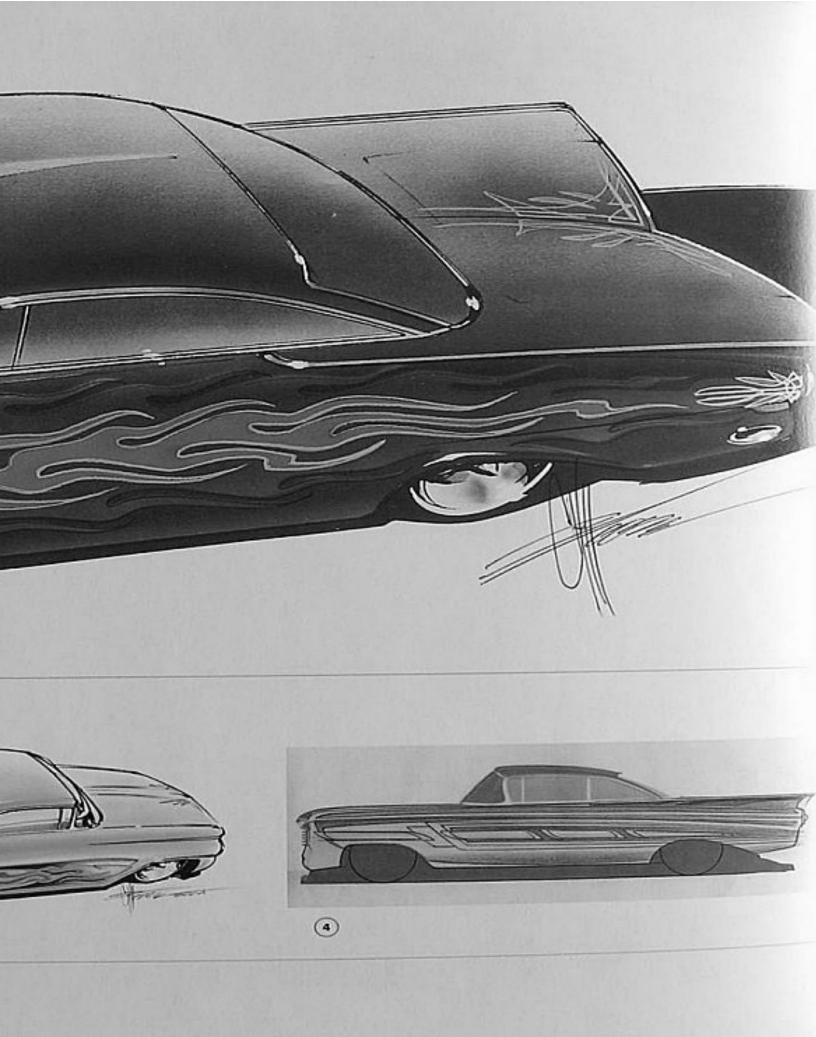


ell, (3) Pencil, 9 x 5, 2004; (4) Marker/Pencil, 9 x 5, 2004.



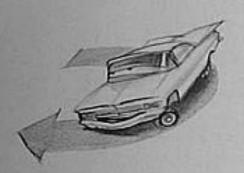










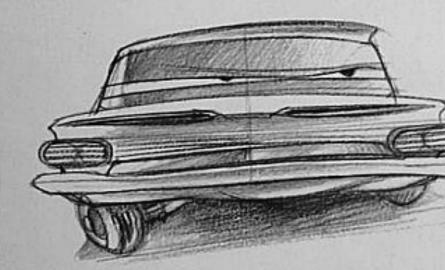


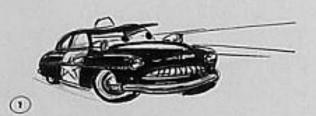










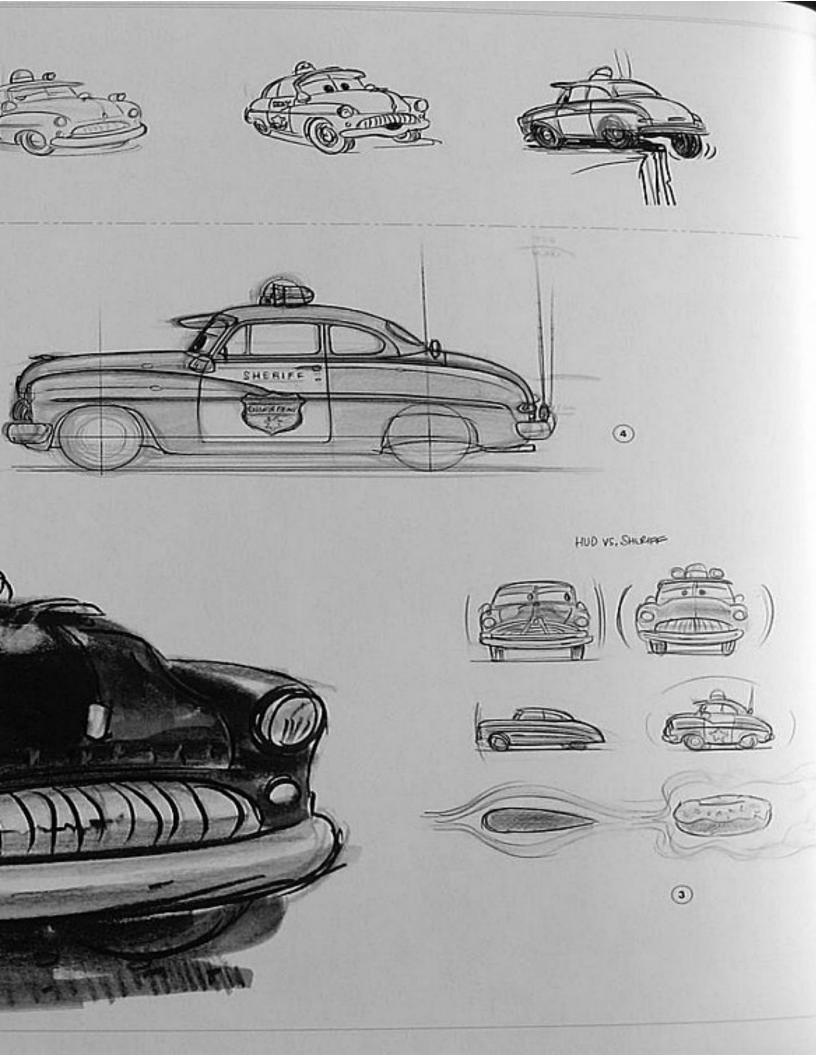


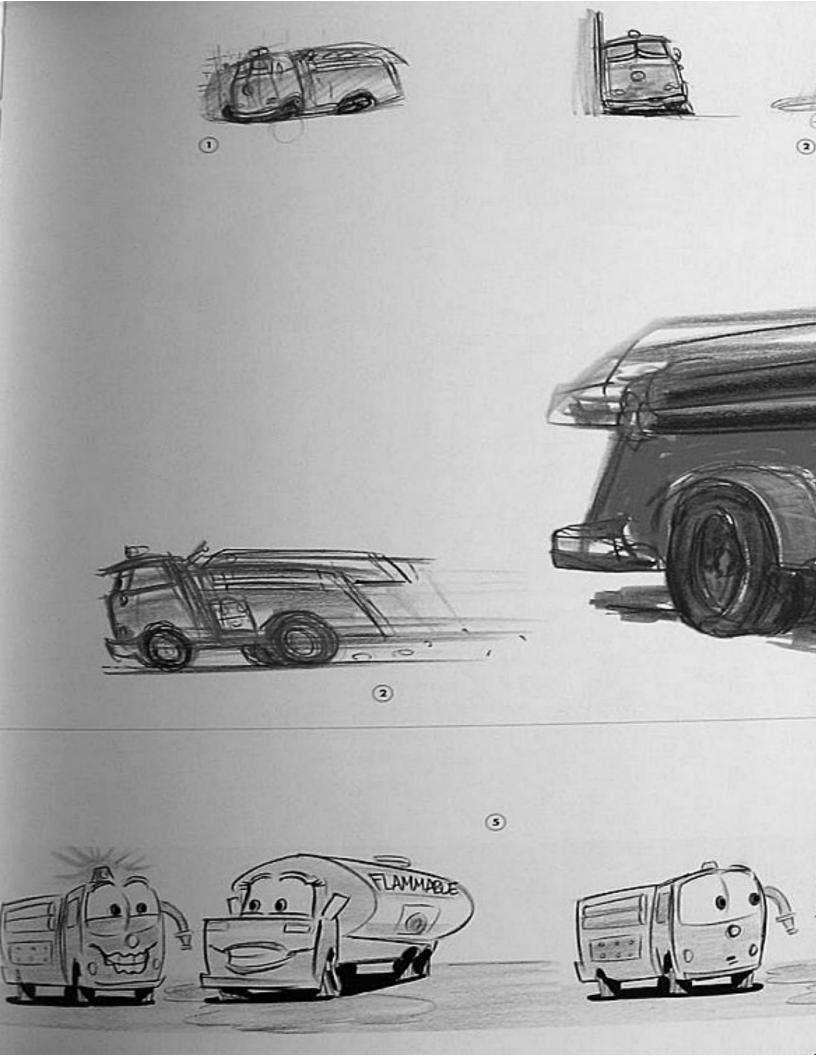


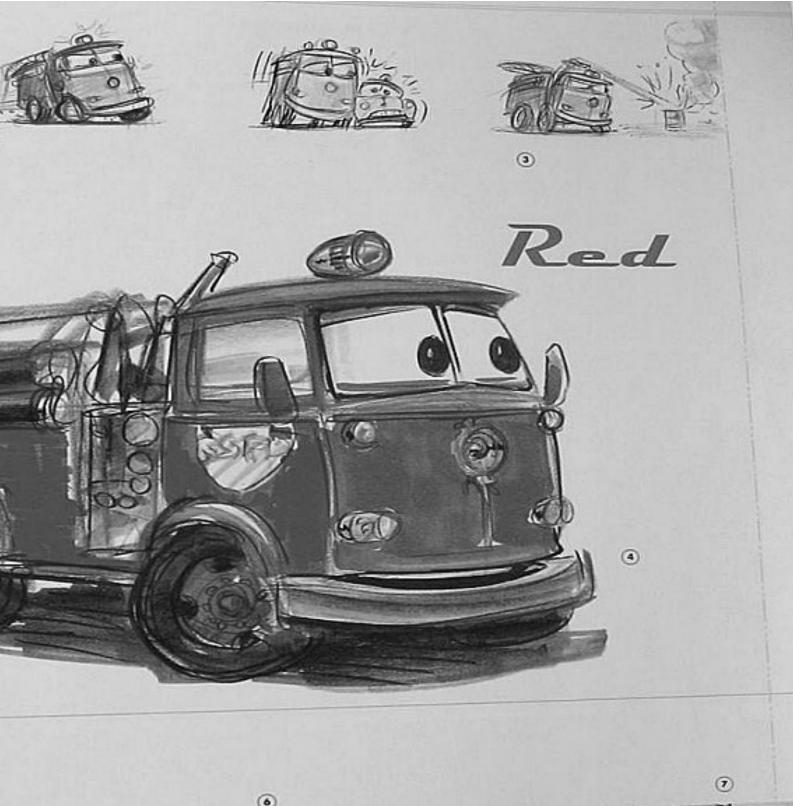


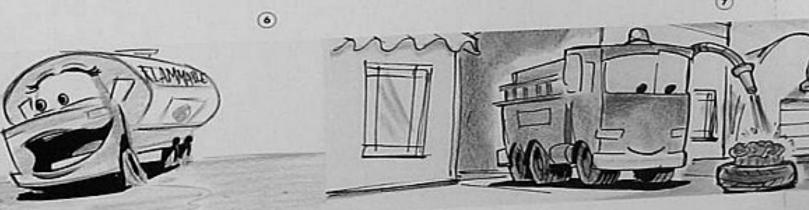
Sheriff











PIT STOP lugte





In the 1890s, when gaso carriages puttered down for many years after, auto industrial and human reso Detroit. Metal component factories where car bodie plenty of ambitious finance creative designers and en labor force were at the reby the 1970s, however. Do as the world's leading autoenter. The city's car manuthe century brought about

Bankruptcy, urban blight, of have all taken a toll on De The Pixar creative team no they toured several of the landmarks that have fallen and apathy. line-powered horseless
Woodward Avenue, and
pioneers found all the
ources they needed in
s were forged in the city's
s were constructed. And
iers and industrialists,
gineers, and an endless
ady. All that had changed
etroit lost its coveted spot
omobile manufacturing
ofacturing booms later in
mixed economic results.

and suburban sprawl troit's industrial heritage. ted this erosion when city's derelict automotive victim to crime, arson, "There was so much to learn, even from an old, abandoned auto plant," says Bill Cone. "We found that layers and levels of decay spoke volumes about the history of a place. Decay, dirt, and rust have a story to tell."

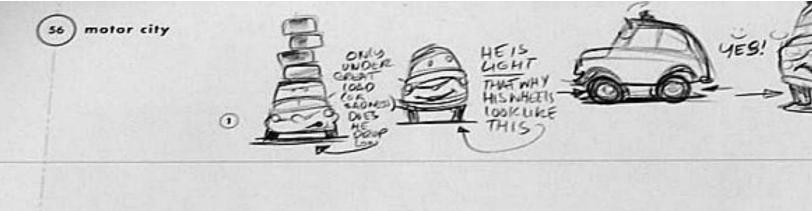
The Packard Motor Car Company plant proved to be a favorite site for the Pixar team, who paid homage at the sprawling remains on East Grand Boulevard. Built in the 1900s, the colossal 3.5-million-square-foot complex spread over forty acres was once a bustling site for one of the last independent American automakers. As the creative team carefully picked their way through heaps of trash, bird droppings, broken concrete, and shattered glass, they found a mile-long maze of empty ruins waiting for the demolition crews. The plant was a poignant reminder of the hundreds of automobile assembly plants and thousands of skilled craftsmen who once made Detroit the world's automobile capital.

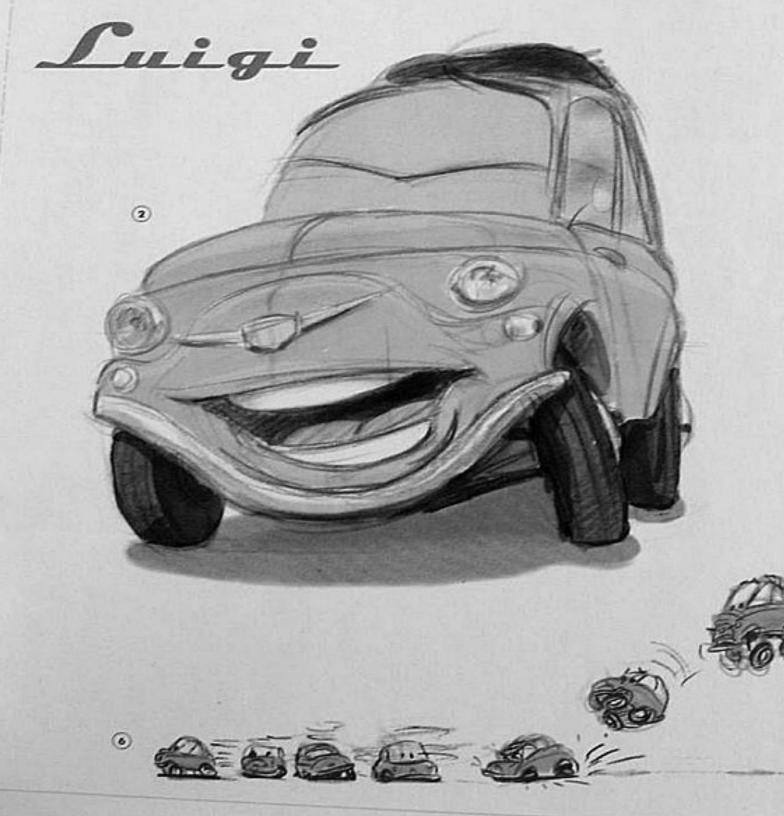
Today, Detroit is just a ghost of its former self, but its memory lives on in the vehicles that were once assembled there—cars that are now considered classics for their distinctive style, shape, and color. Pixar drew from this canon of classic cars, modeling some of the film's characters after a 1951 Hudson Hornet, a 1949 Mercury Police Cruiser, and a 1959 Chevrolet Impala.

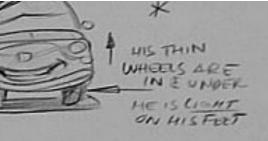


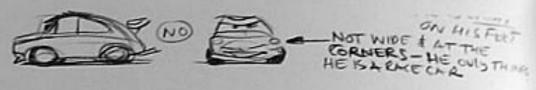


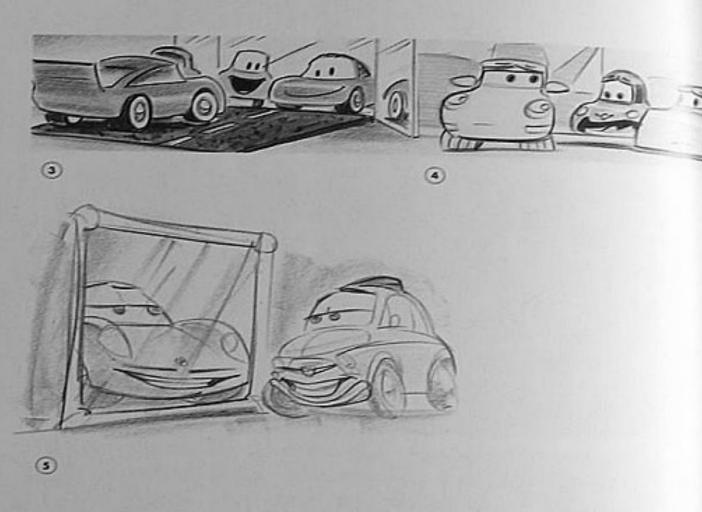
Car Reference Photographs: Bob Pauley, 2001.

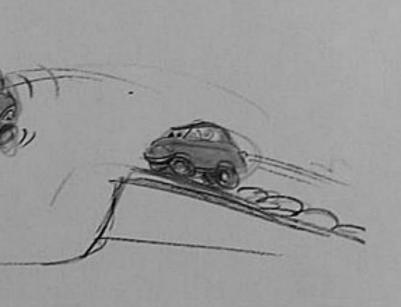




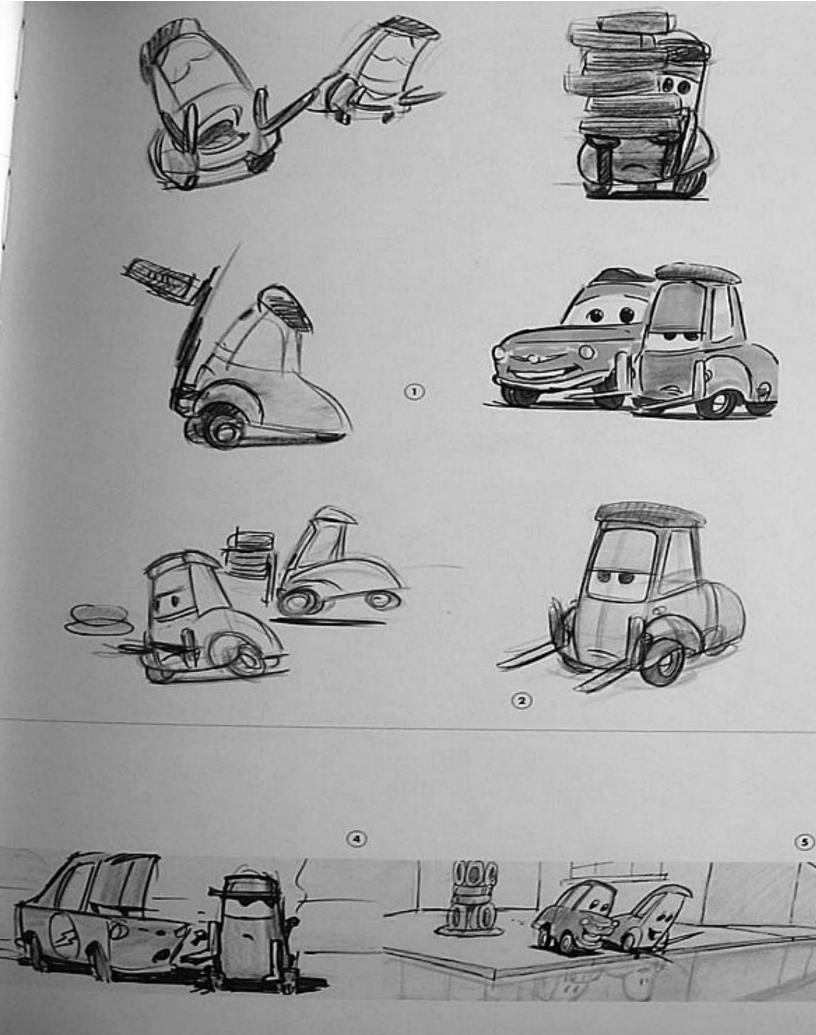


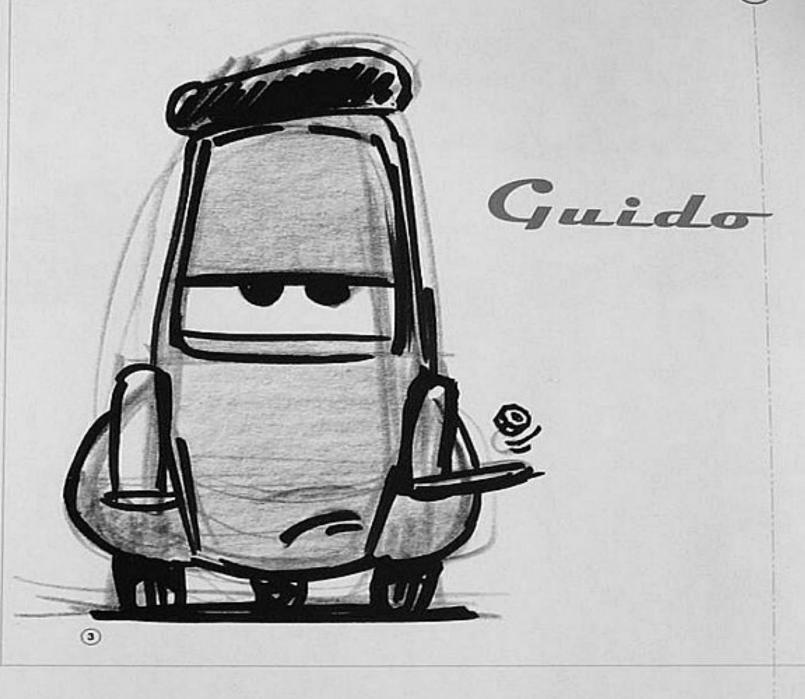


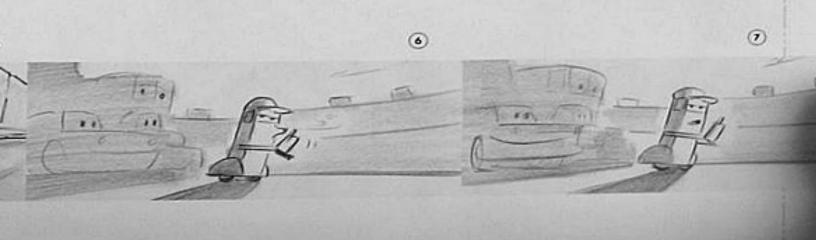












(58) motor city



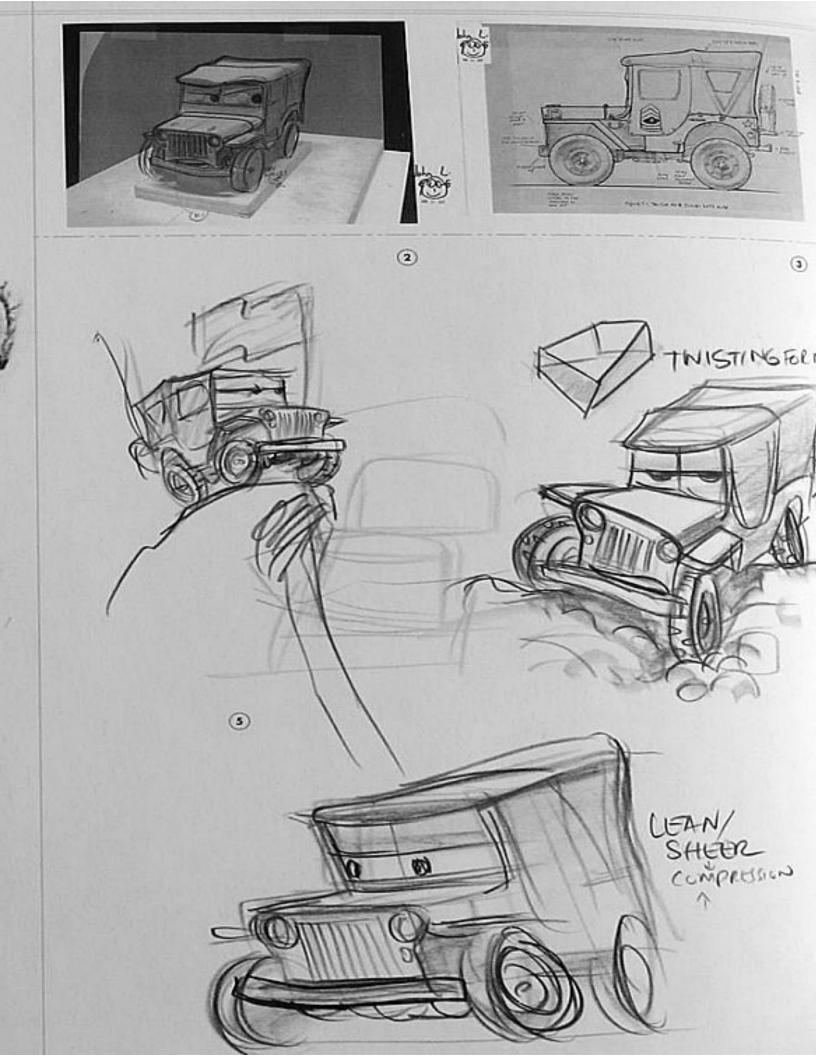




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Sarge









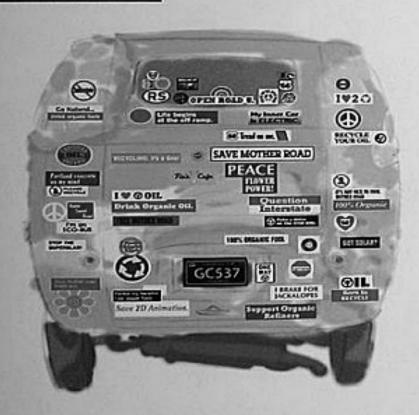






SILLMERE REAR







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3

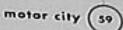
Save 2D Animation.

I BRAKE FOR JACKALOPES





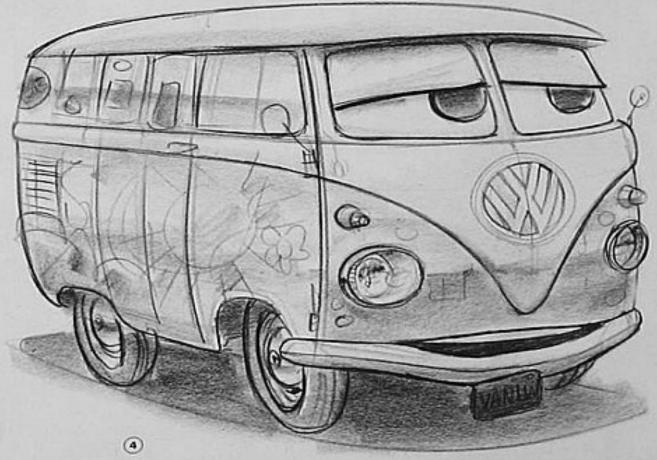








Fillmore

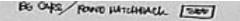




Pardon my backfire, I eat veggie fuels

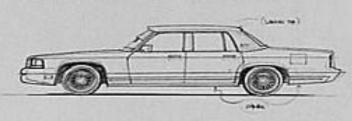


100% ORGANIC FOOL

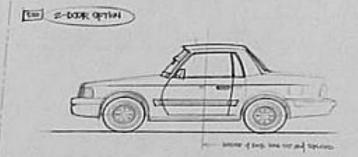


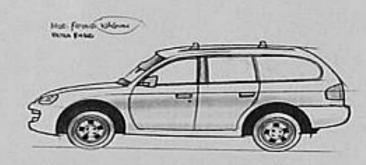


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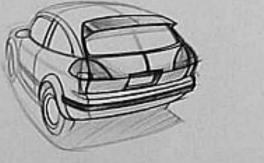


BG CARS/ FOUND WAGON

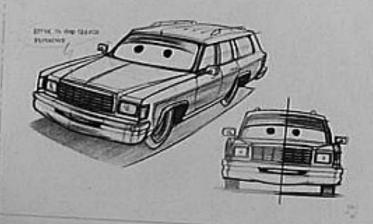


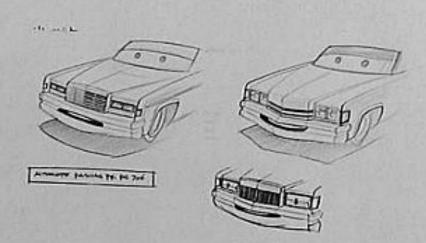












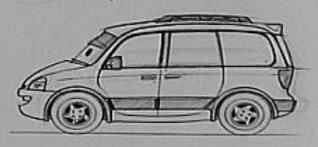






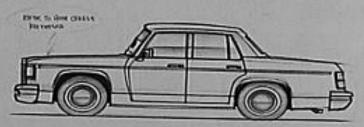


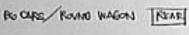
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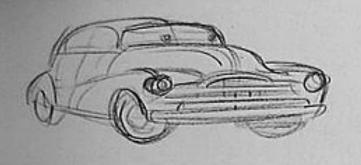


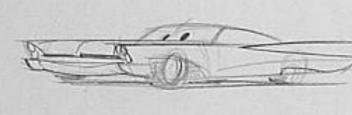
Directo 1905 | Street Squares

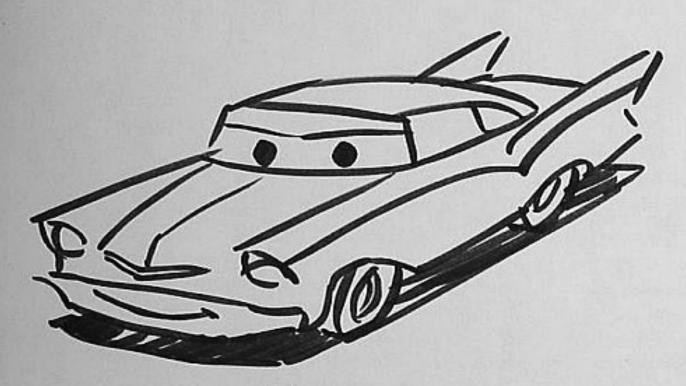




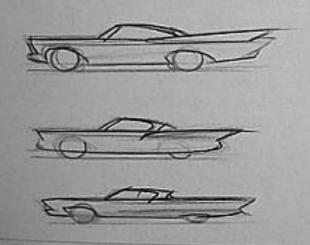


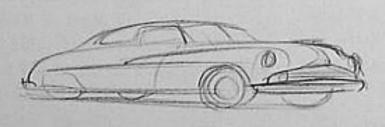


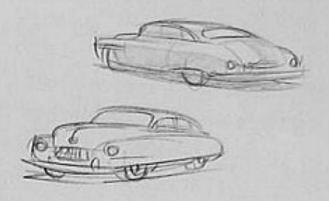




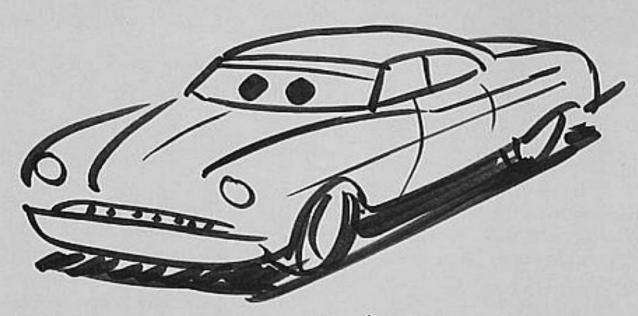
GENERIC GOY50'S SEDAN



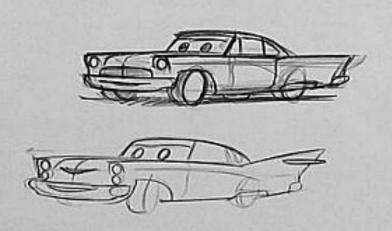


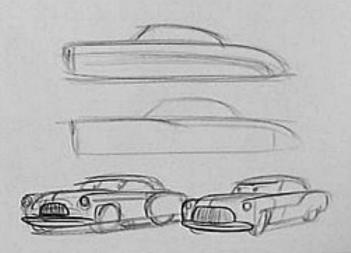






GENERIC BO'S SEDAN





"When we get these thruways across the whole country be possible to drive from New York to California withou

-John Steinbeck, Travels wi

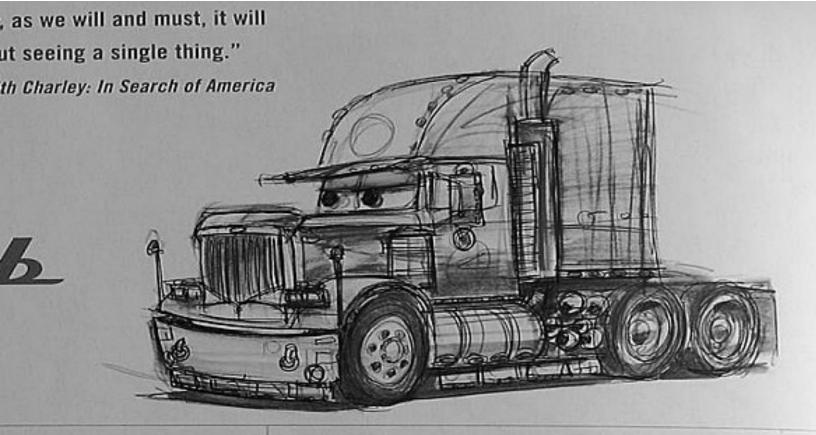
Super Slai

Pixar's creative team clearly understood that the film's automobile characters had to have locales. Cars need roads. Some of the action would take place at a motor speedway, but there had to be roads, too.

In the early stages of film development, the team poured over reference books, catalogs, and other publications to learn everything they could about automobiles and the roads that carried them. They spent hours viewing feature films and documentaries about every possible automotive subject, including the coming of the interstate highway system.

In the 1950s—in the midst of the Route 66 heyday—the biggest public works program in the history of the nation was launched. The Federal-Aid Highway Act of 1956 authorized the use of \$25 billion to build a system of interstate highways, all forty-one thousand miles designed for high speed and smooth access. The brainchild of Presid who during World War II by the efficiency of the lautobahns, this vast net promised to create a sletthe economy, and help a crowded highway conditates roads, however, we mous impact on the national world who was the control of the contr

Overdevelopment and consprawl was already ended America's landscape. The even more damage as the and cut through farms. It changed traffic patterns towns to dry up and disagnorment was ravage owned rail system was locity centers were destroy businesses were leveled neighborhoods vanished.

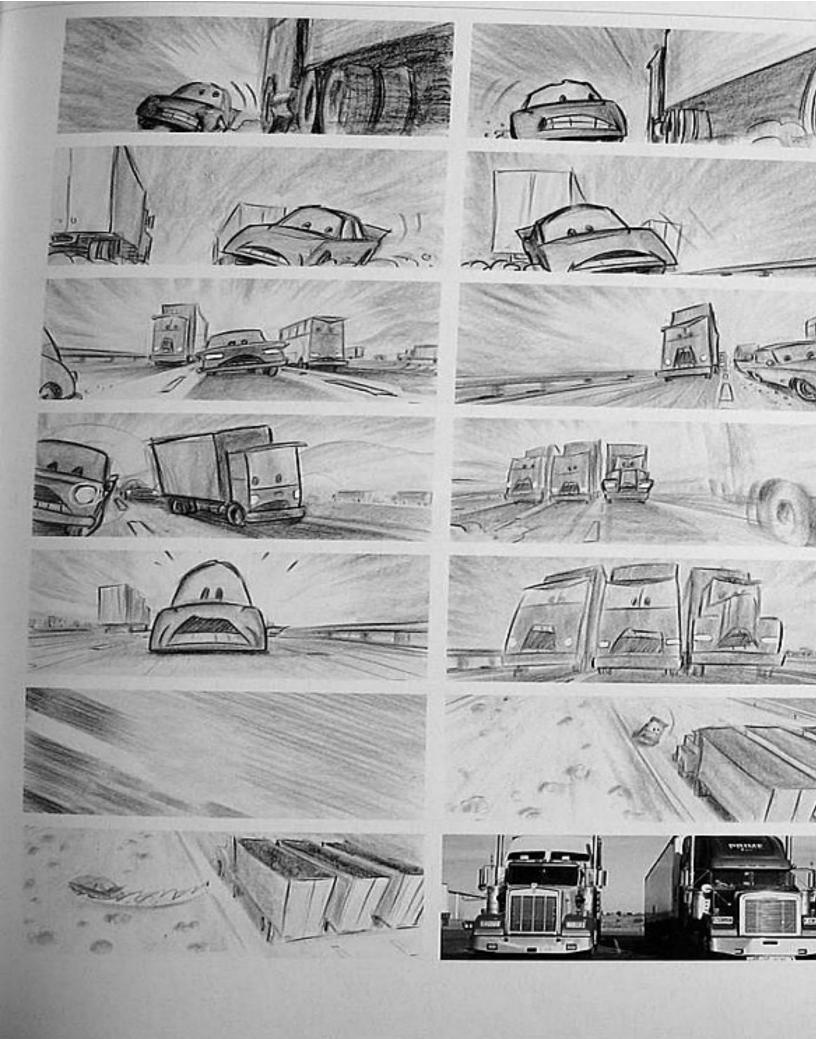


ent Dwight Eisenhower,
I had been inspired
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work of superhighways
w of new jobs, stimulate
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ould also have an enoron and our way of life.

reeping suburban ingering much of e super slabs brought ey gashed into cities lighway bypasses and caused whole ippear. The natural d, and the privately eft in shambles. Entire yed, homes and family, and established

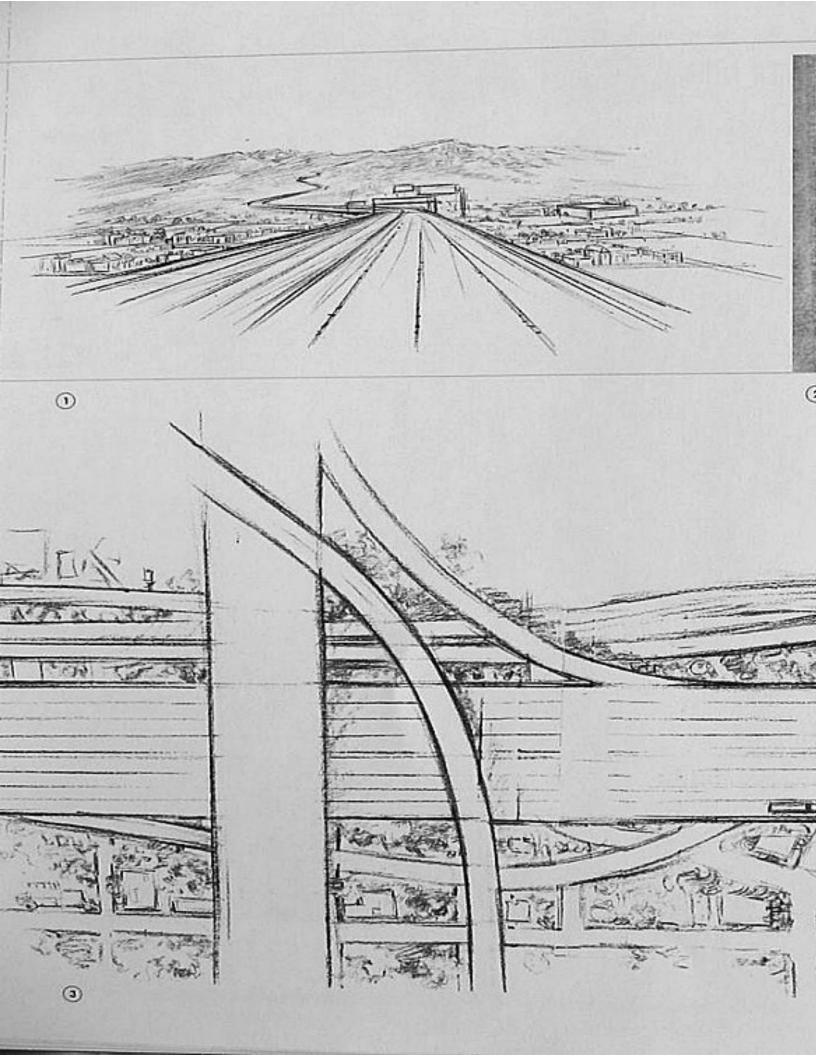
During research trips, the Pixar team saw how many small towns and landscapes had been adversely affected by the coming of the superhighways, and they transferred this reality to the film. For example, when Lightning McQueen hops on the interstate for a cross-country trip to California, he travels on a long straight slab of monotony built for speed. Later, when he gets lost and finds himself on a winding road known as Route 66, he gets stuck in the small, dilapidated town of Radiator Springs. He doesn't understand why anyone would live there until a local beauty named Sally takes him on a drive to an abandoned cliff-top motel, a victim of the nearby interstate skirting the town. As Sally points to the valley below, McQueen sees a network of small roads snaking within a landscape of beautiful natural monuments. He also spots the interstate cutting right through it all.

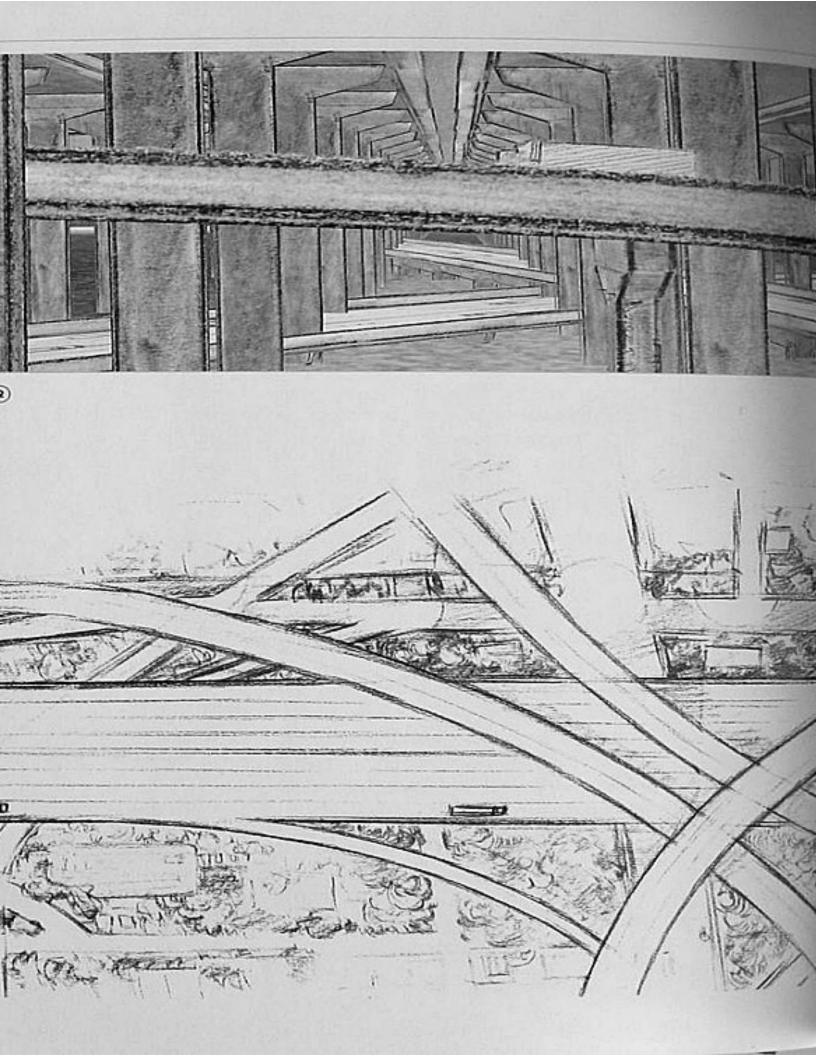
"Look at that," McQueen says. "All those cars and trucks are driving right by. They don't even know what they are missing."

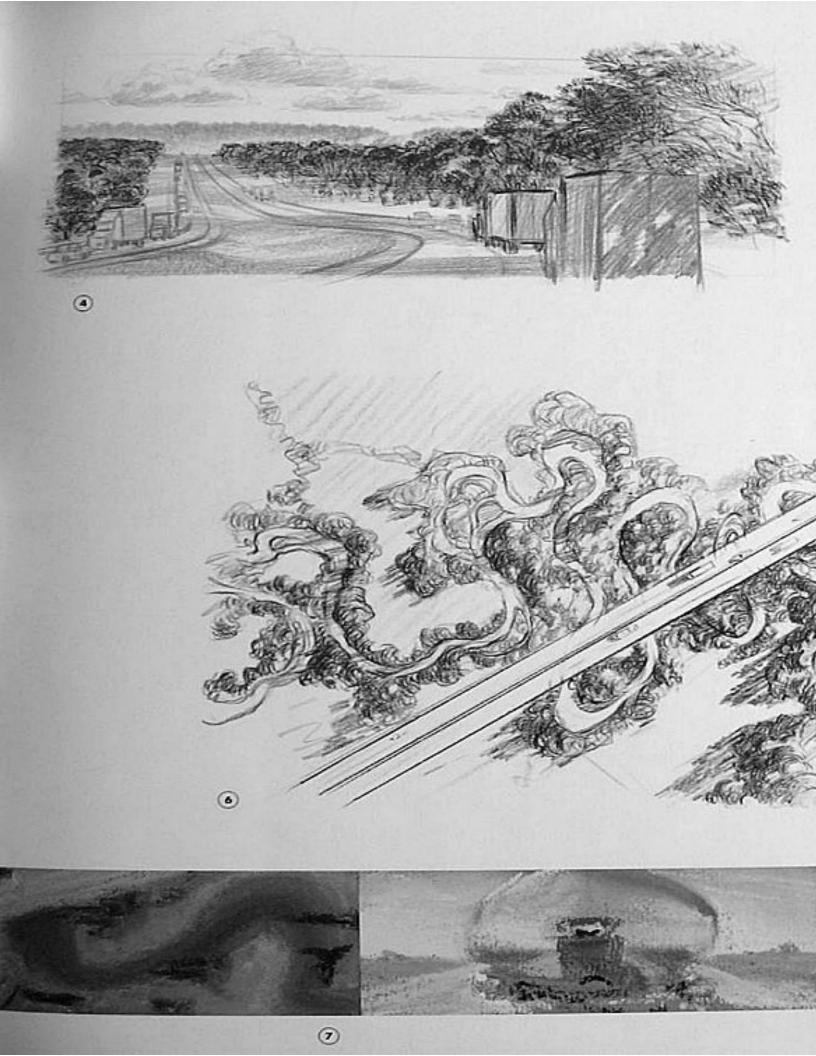


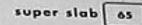


Interstate Storyboards: Garett Sheldrew, Pencil, 9 x 5 each, 2002. Interstate Reference Photographs: Bob Pauley, 2001.

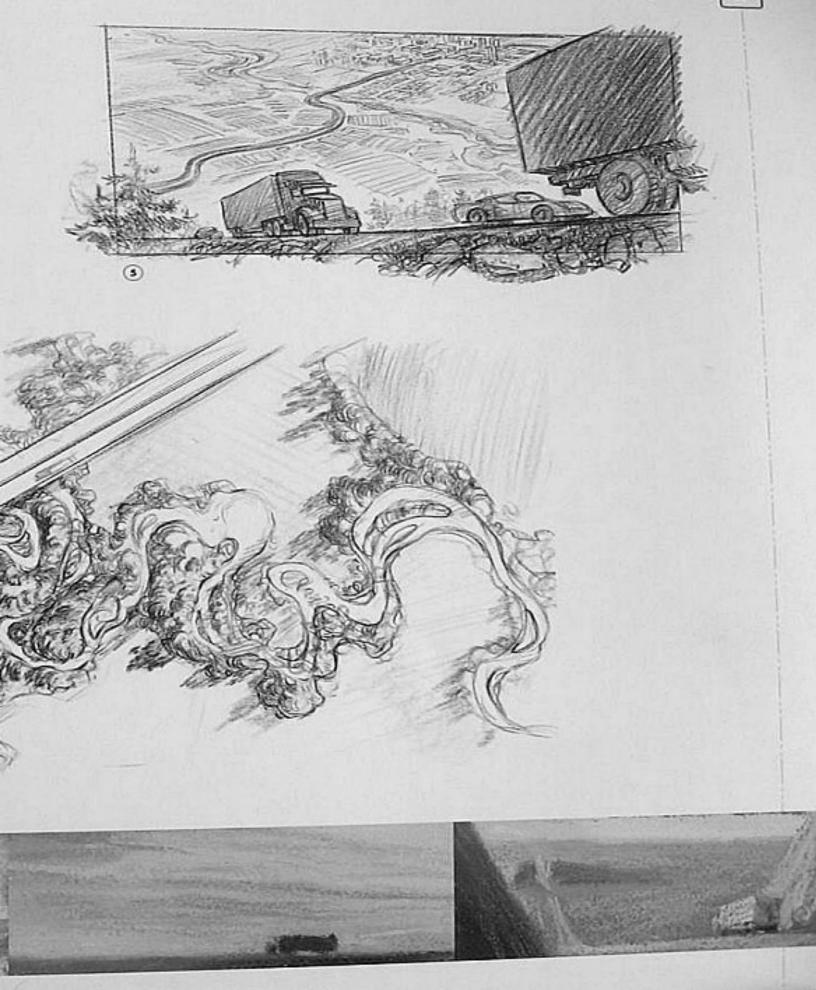


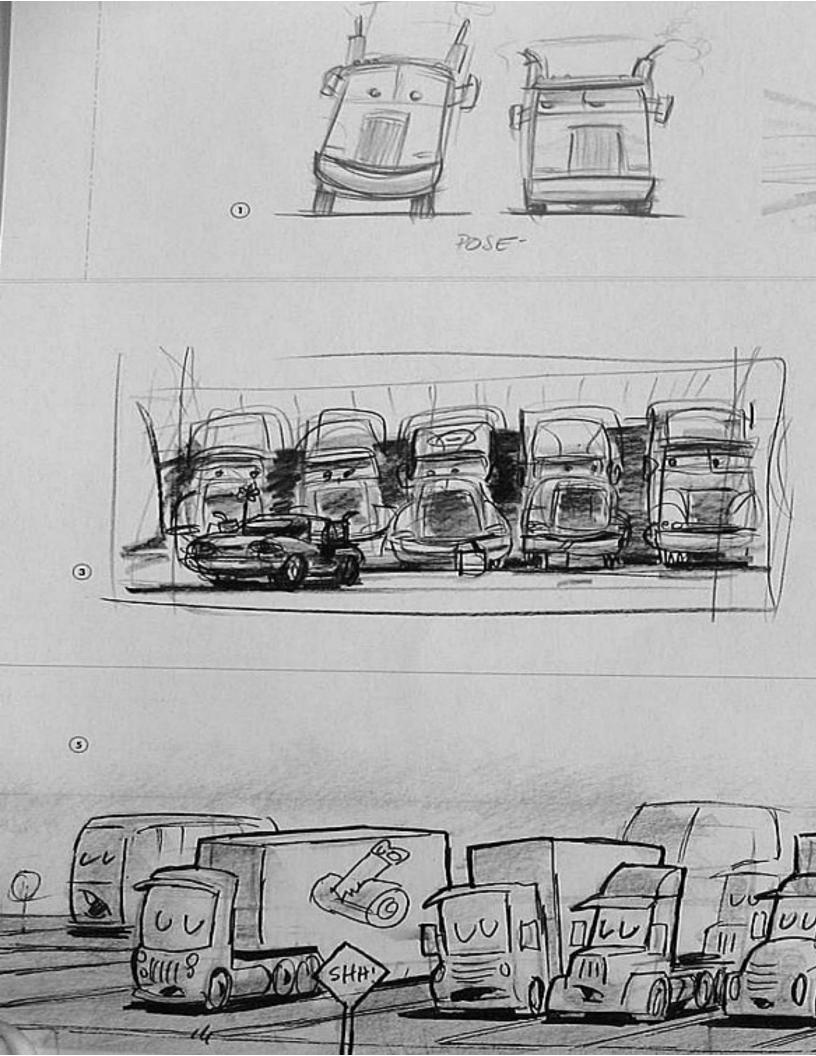




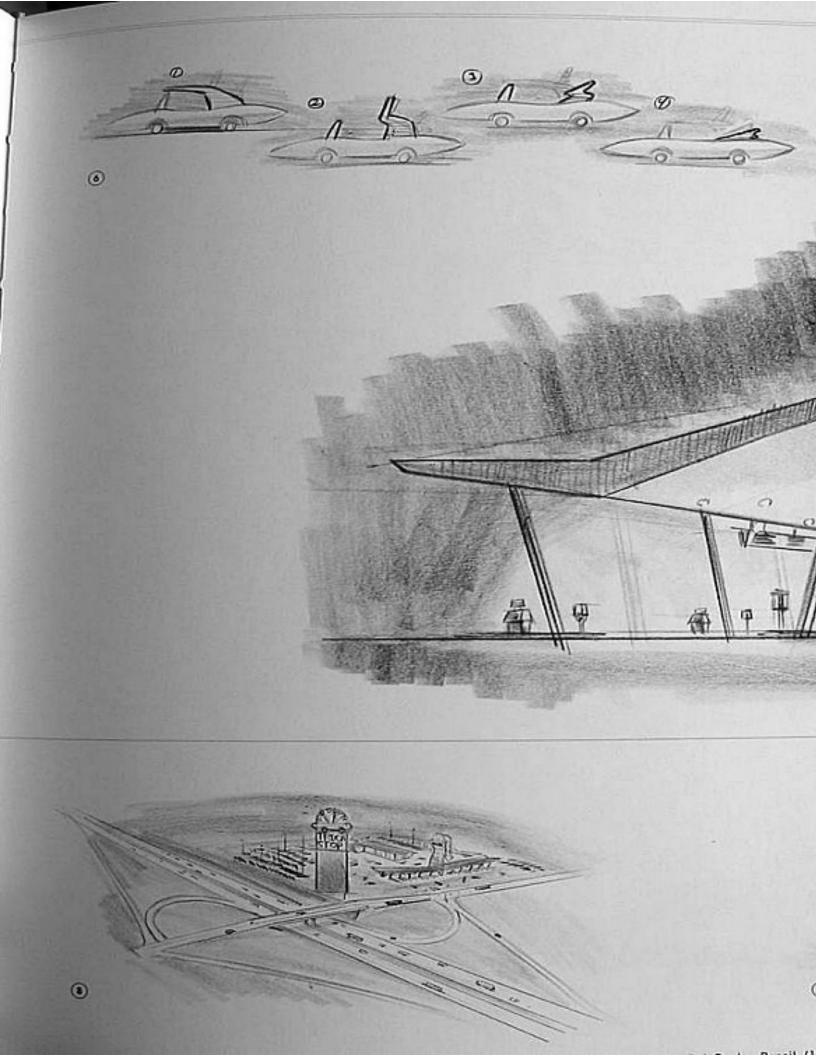


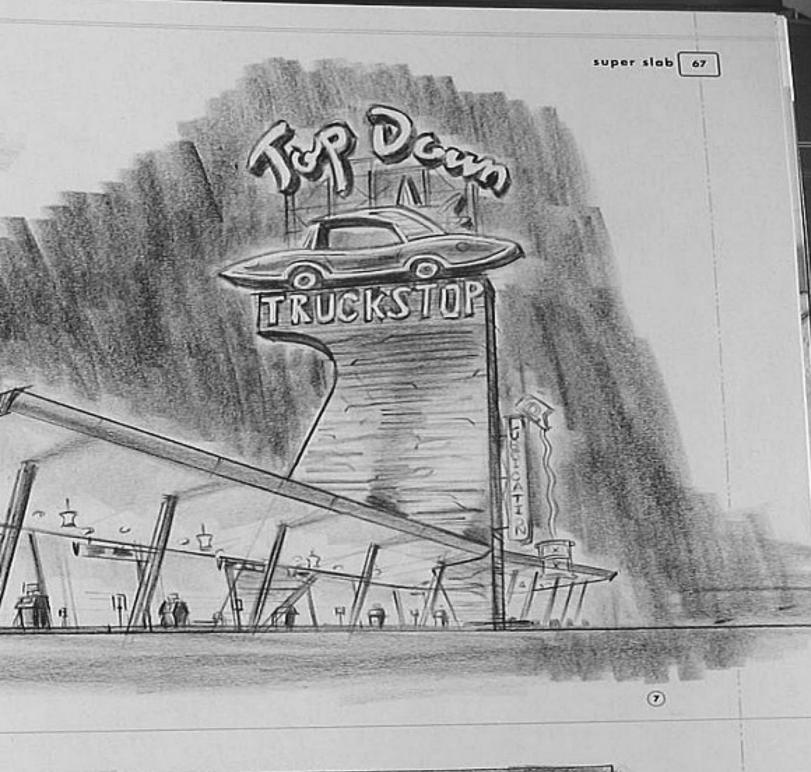


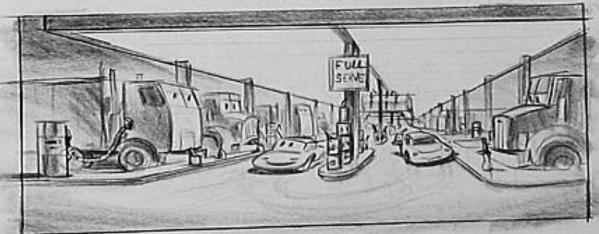




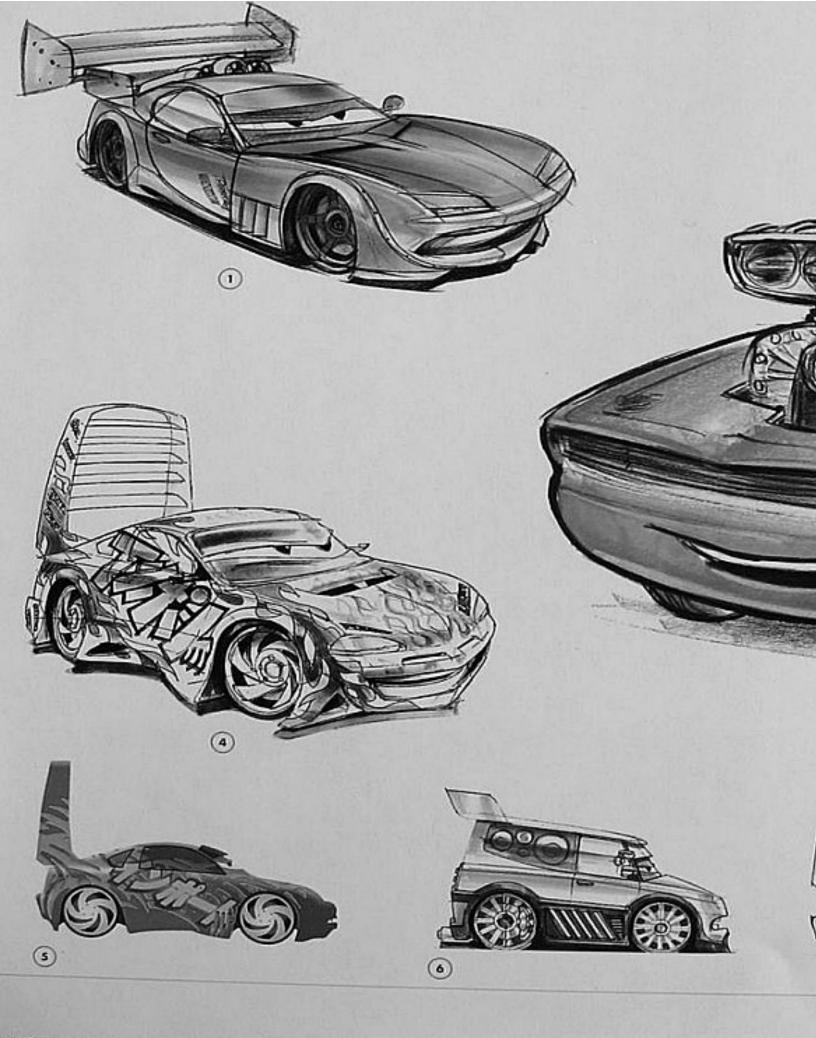




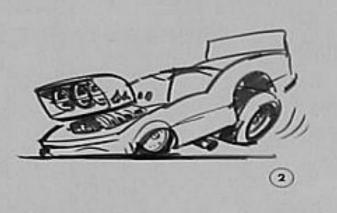


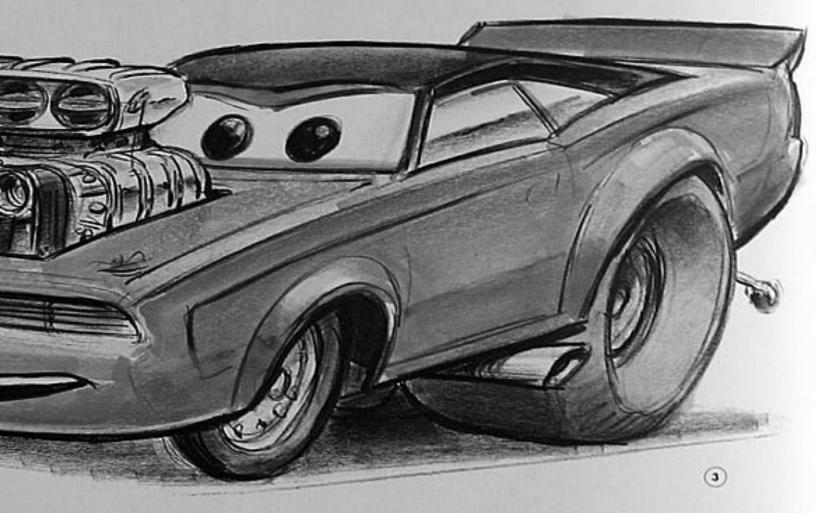


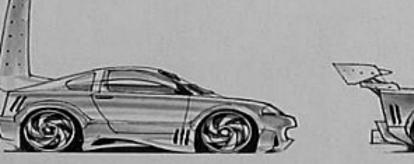
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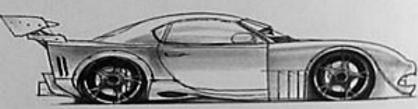


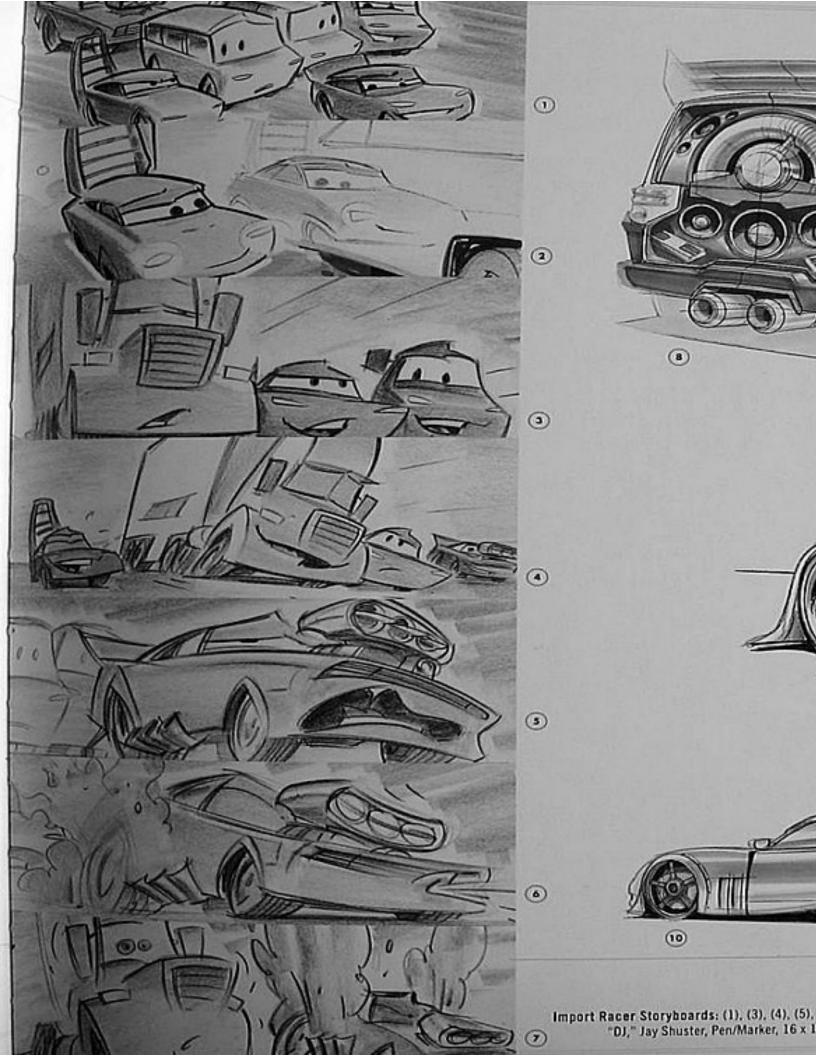
ort Racers: (1) "Boost." Jay Shuster Pen/Marker, 11 5 ... 7 5 ... 2004

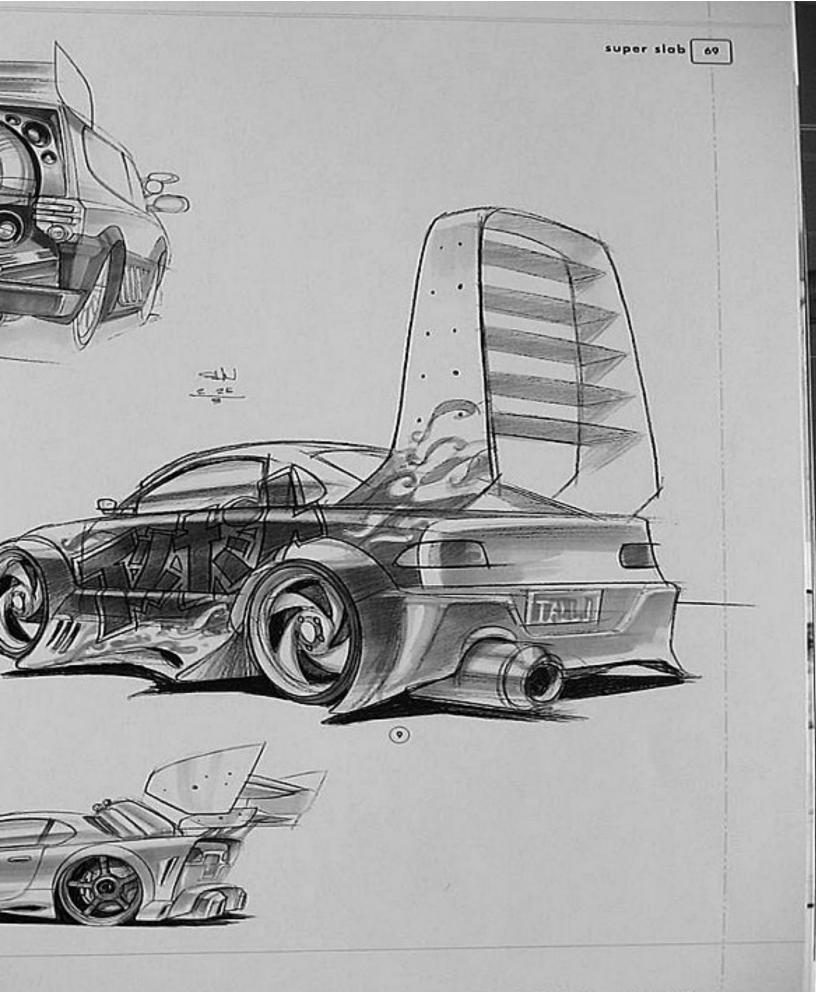




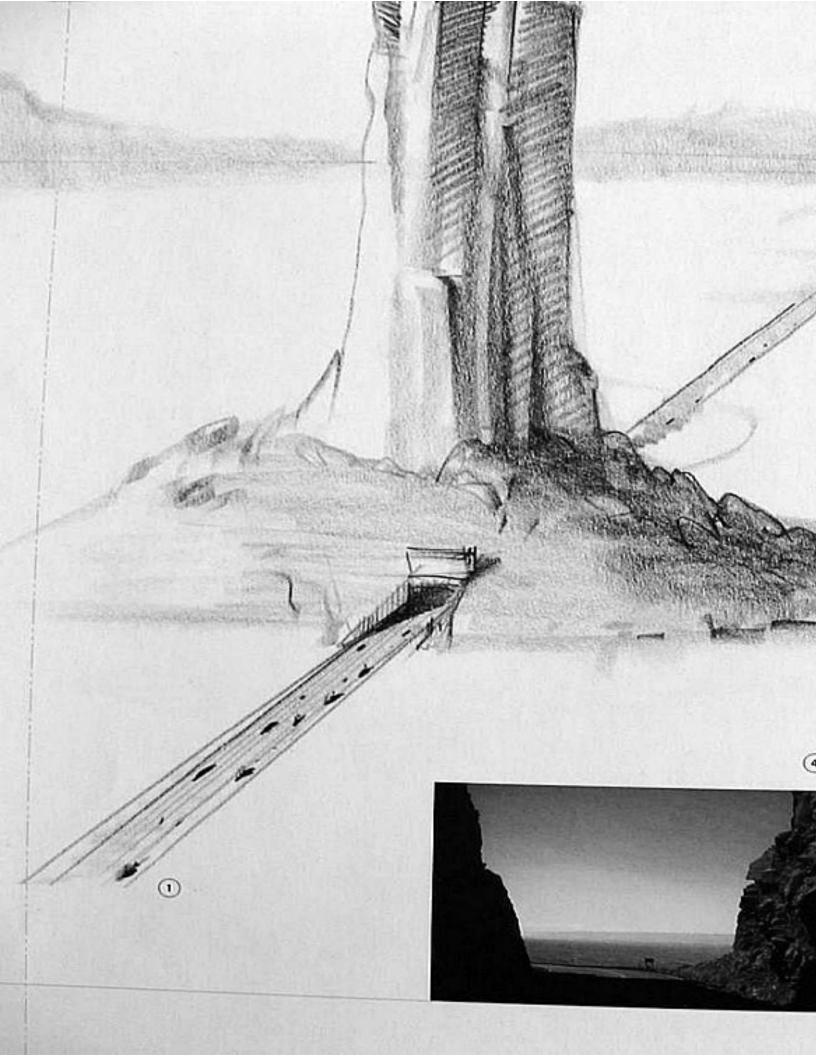


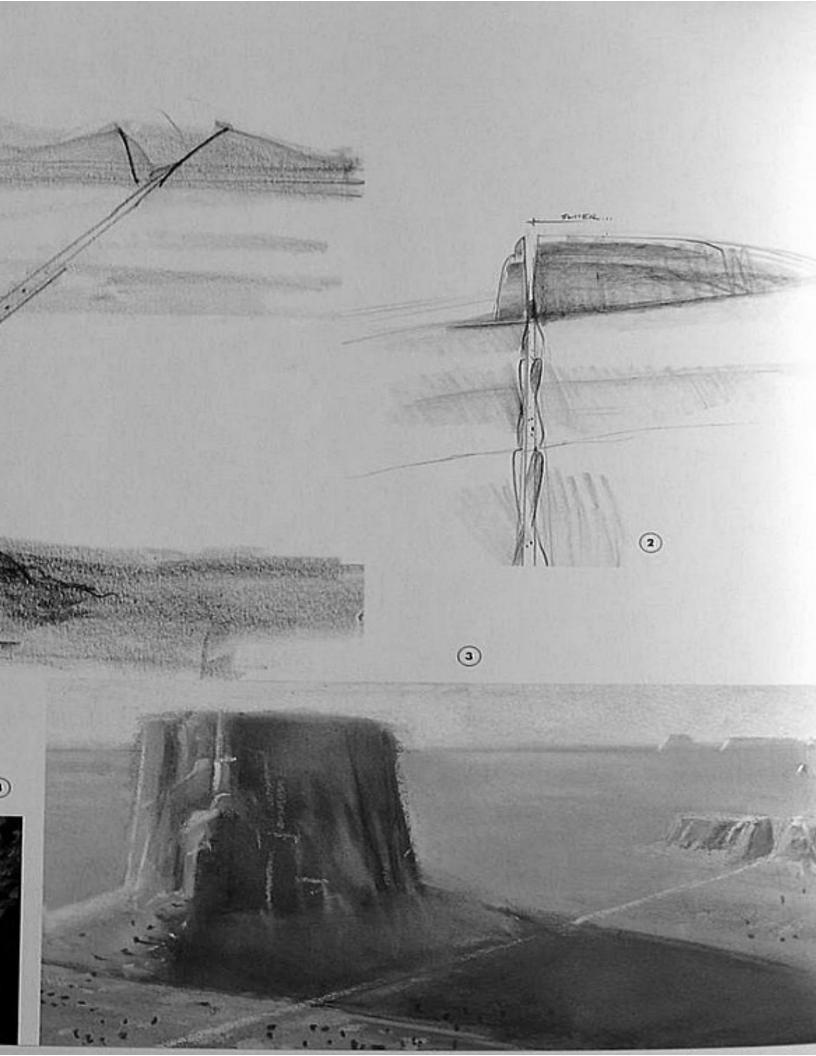






(6), (7) Steve Purcell, Marker/Pencil, 9 x 5, 2004. (2) Ted Mathot and Brian Fee, Marker/Pencil, 9 x 5, 2003. Import Racers: (8) 0.25, 2003. (9) "Wingo," Jay Shuster, Pen/Marker, 14.25 x 10.5, 2004. (10) "Boost," Jay Shuster, Pen/Marker, 15.5 x 10.5, 2004.



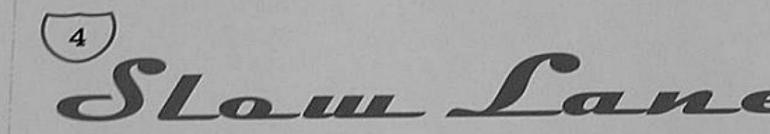






high-speed roads and see something else. Young p grandparents drove Route 66 want to experience t history. The old road has new life."

-Angel Delgadillo, barb



In addition to researching the nation's interstate system, the Pixar team devoted countless hours to studying Route 66, the famous highway that may have become obsolete but will not die.

What they discovered grabbed their hearts.

"We were all quickly seduced by Route 66 and what it must have been like for the many small towns along the highway when the interstates came along and bypassed them," says John Lasseter. "The visual kitsch of Route 66 and the picturesque settings also had great appeal."

It wasn't long before Pixar contacted me, since I had written Route 66: The Mother Road. I met with John and the rest of the Pixar team and told them about the people and places waiting to be discovered on Route 66.

To give them a true feel for traveling the old road, I led members of the team on two tours along the original Route 66. Both journeys were unforgettable. The first trek, in June 2001, included John Lasseter and Darla Anderson, the film's producer, along wit writers, and creative types to rented Cadillacs. Everyone ca with cameras, notebooks, ske recorders. The same was true second tour a year later.

As we traversed the highway, our kicks, just like Bobby Trophis classic song, which remains Route 66. I knew I was in for soon as we cruised off in our west on a highway spawned to a rapidly changing Americ day out on the road, I called a and told her I was traveling was myself—adventurous, curious open road.

The Pixar bunch enjoyed stop reason, and that is just what to to eat and drink. We stopped to take pictures and notes and

Fillmore: Bob Pauley, Pencil, 16.25 x 10 [detail], 2004.

eople whose parents and he highway. It's a piece of



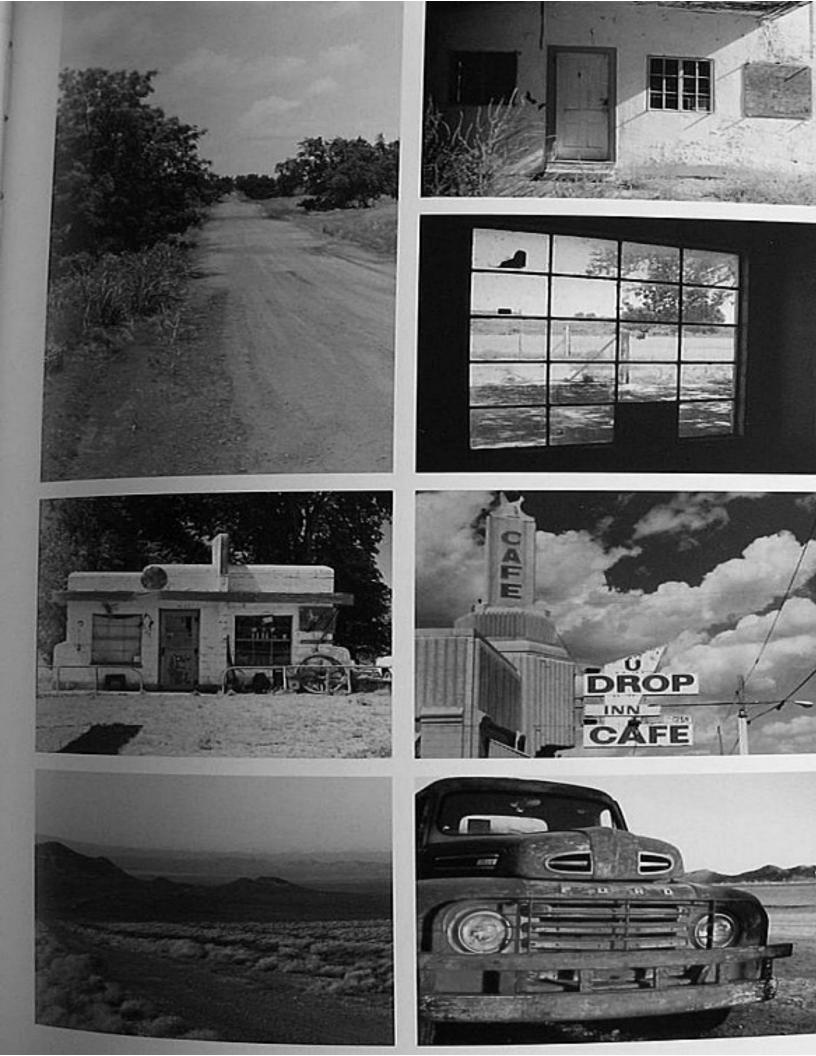
h enough artists,
fill a trio of shiny,
me well armed
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we really did get up promised in as the anthem for a good time just as Caddies, headed by the demands a. After just a half my wife, Suzanne, with people just like a, and lovers of the

ping for little or no we did. We stopped to meet people and I to make sketches. We stopped to move box turtles off the pavement, to collect snake skins, to smell wildflowers, to examine roadkill, to look at the clouds, to wade through wheat and cotton fields, to pick sunflowers, and to prowl ghostly, abandoned buildings for precious road loot.

We saw natural and manmade attractions and magical human and nonhuman icons. We met road celebrities, road warriors, and travelers from around the world. Best of all, we met hundreds of everyday folks who continue to eke out a daily living on the edges of that varicose ribbon of concrete and asphalt.

"There was something about seeing the real thing that made those trips so worthwhile," says Joe Ranft, a veteran of both research trips. "We connected with the people and their towns, and we really got it. We found out that life out on that old highway is never predictable, and that's what makes the journey so much more memorable than just driving down some superhighway







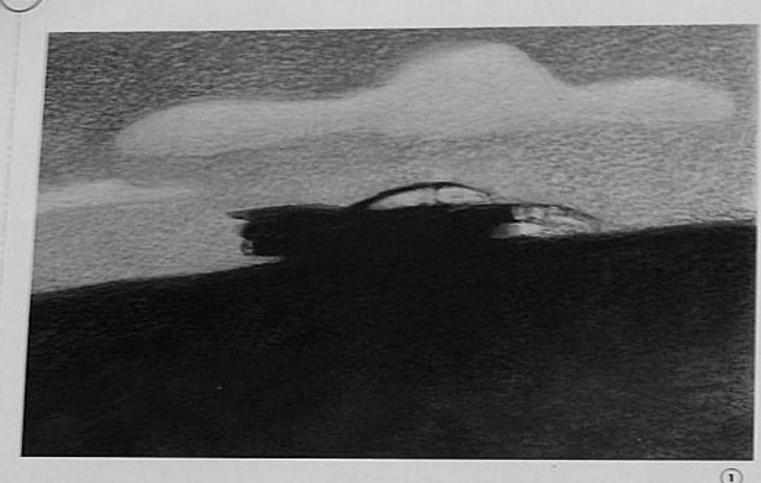










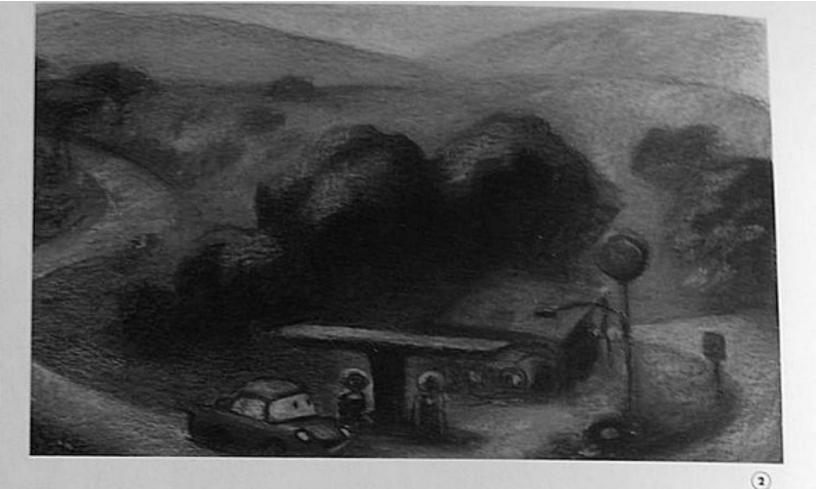


or freeway. We found the heartbeat of the Mother Road."

The Pixar team was traveling on a road that was once considered state of the art but outlived its usefulness because it could no longer handle the volume of traffic that gave it life in the first place. They came to see Route 66, a historic highway that is representative of all endangered two-lane roads that were left behind because of the super slabs. It is a reminder of America before our nation became generic and we lost our sense of place. Although we cannot get along without our superhighways, it is good to

know that Route 66 is s tive for those who wan the pulse of the land.

"That Mother Road trip rable one I've ever take a writer who had been three days before he le "Even for someone who writer, it's difficult to fir how moving that time of Nothing about it was fal upon was raw, honest, a way America should fee



till there as an alternat to slow down and take

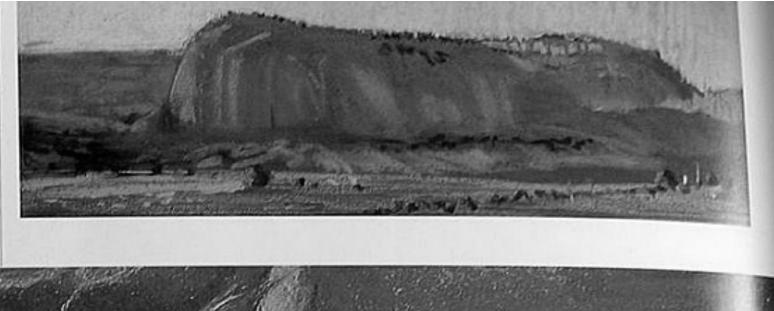
was the most memoen," says Dan Fogelman,
working at Pixar for just
ft for our second tour.
makes a living as a
and words to describe just
out on the old road was.
lse. Everything we came
and so real. It felt the
el."

This feeling prevailed for everyone on the Pixar team. It shows in the film, as characters emerge in settings as real as the people and places that inspired them. Much like the Pixar team, the film's main character, Lightning McQueen, also discovers the value of small-town life and the fact that, while speed is exciting, sometimes it is good to slow down.



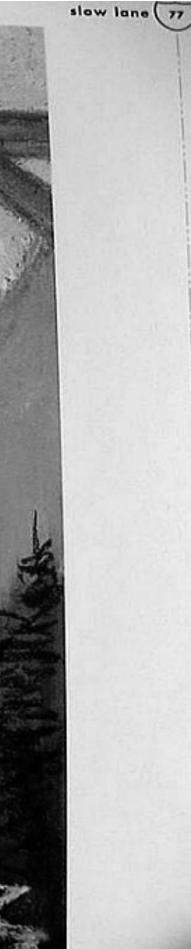




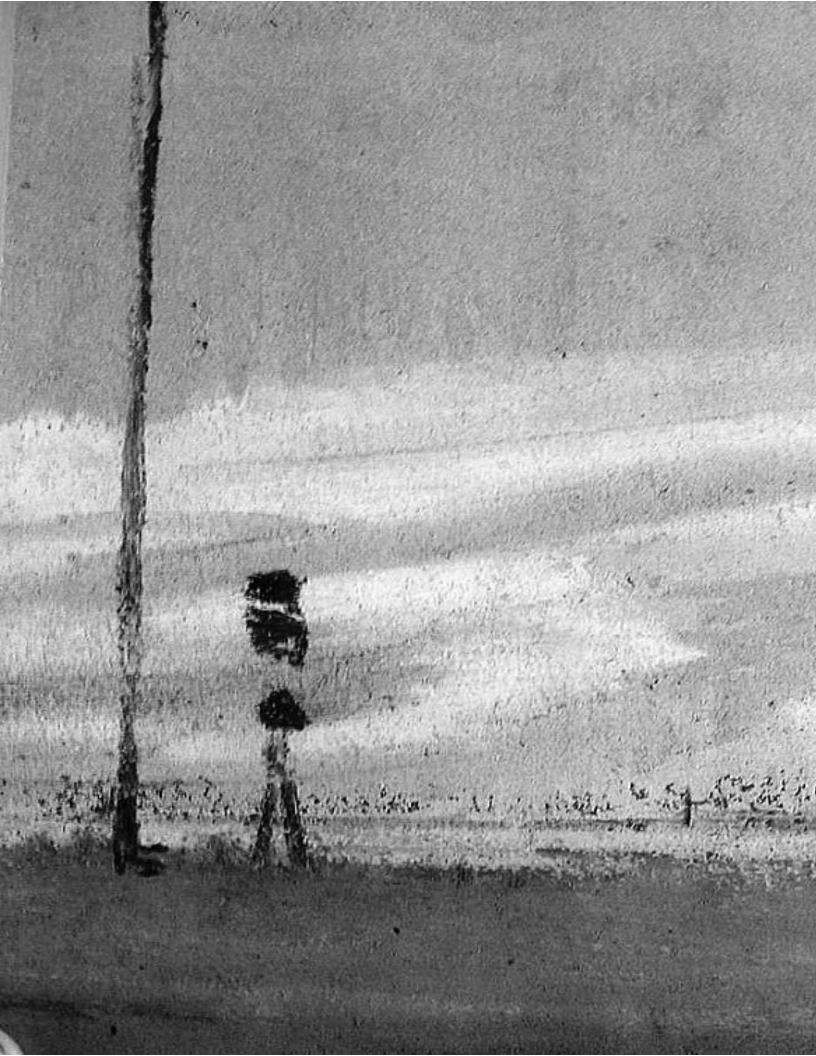










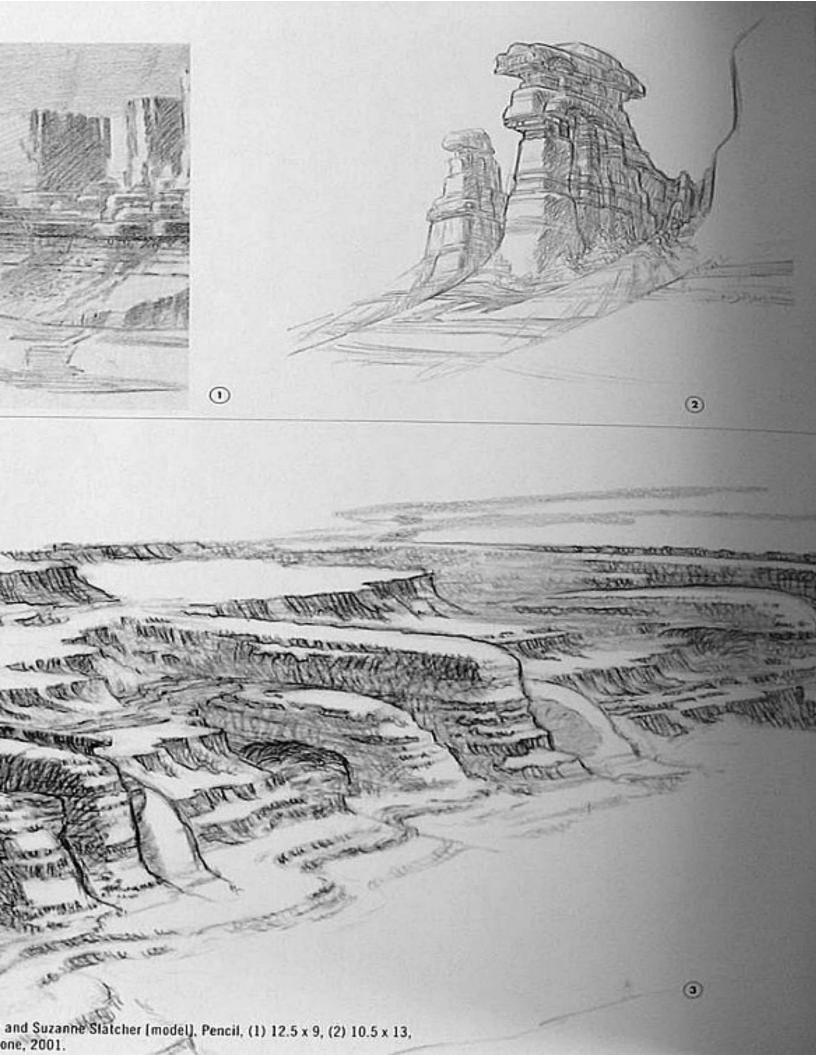






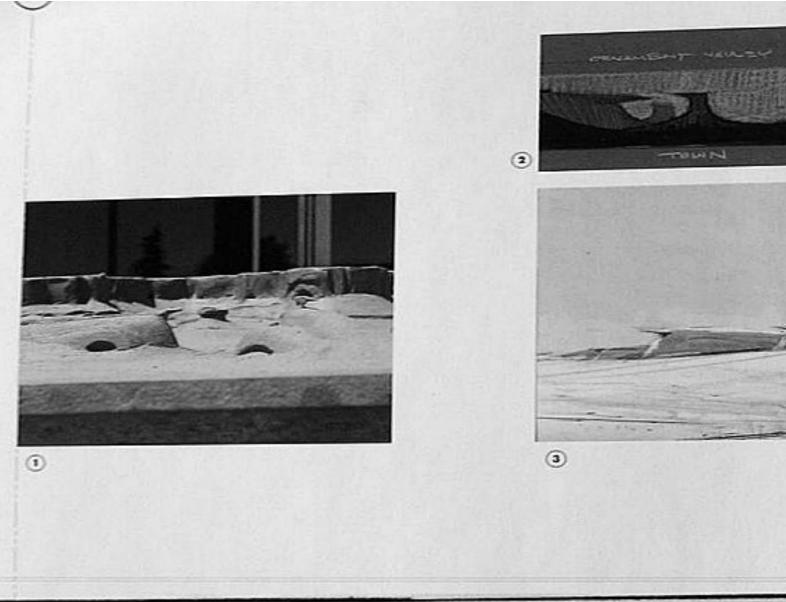






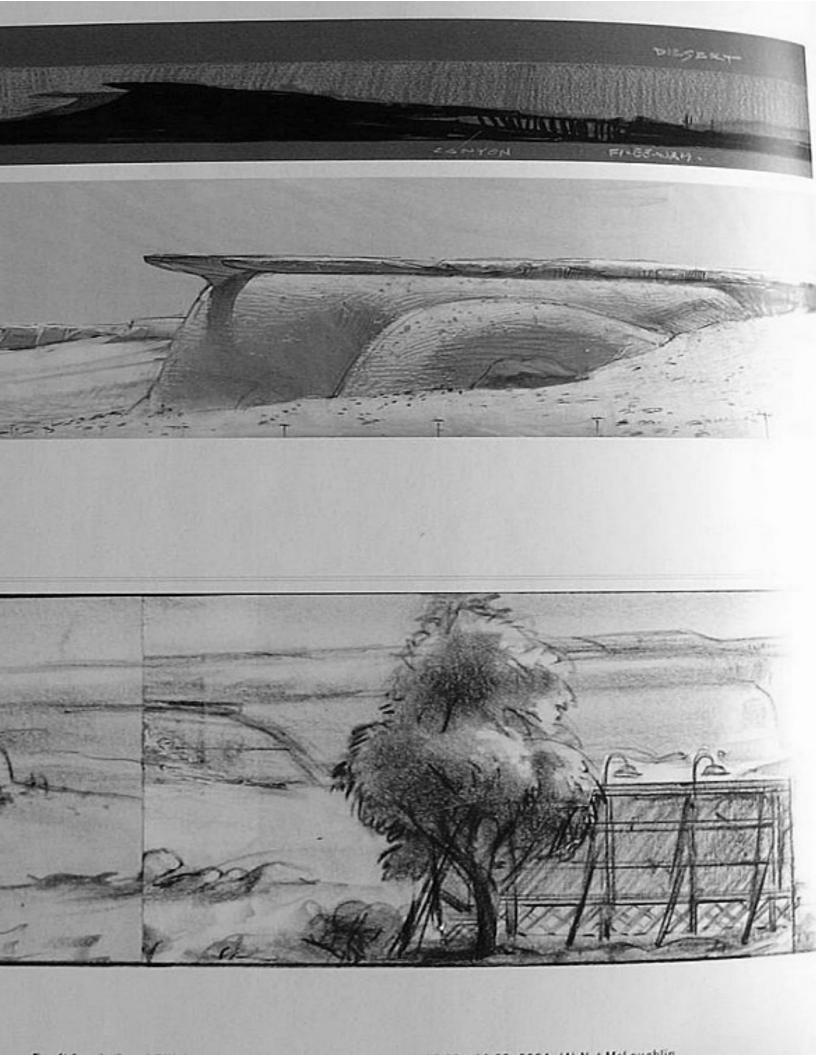


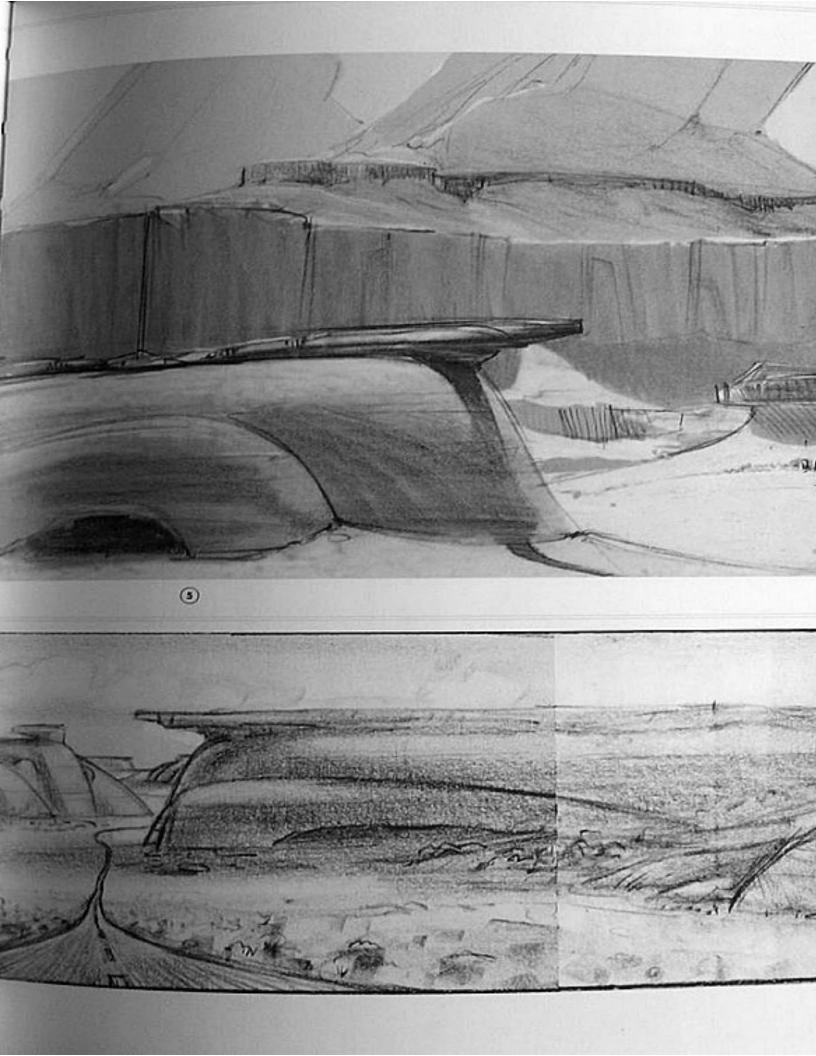






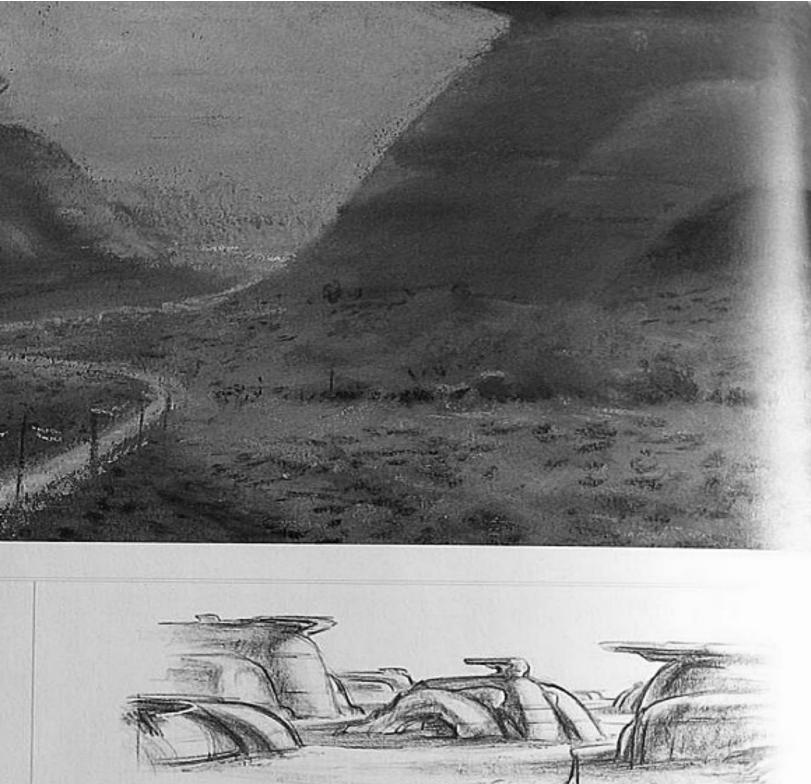
Ornament Valley: (1) Jerome Rantt, Sculpt, 5 x 29.5 x 47.75, 2002 (2) Rill Cone Pancil Market 17 - 2.05, 2004 (8)

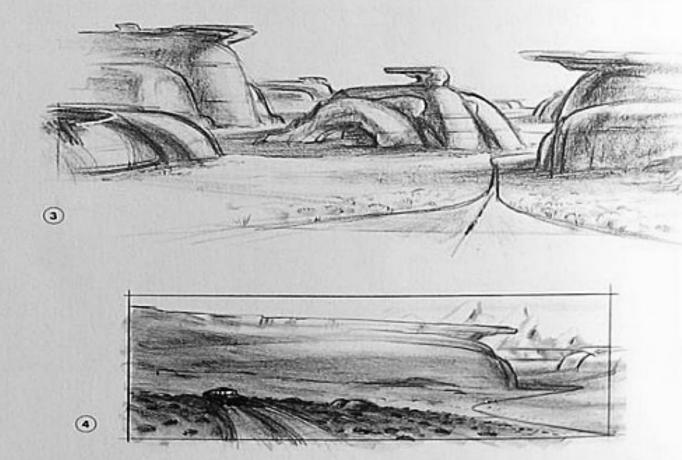




















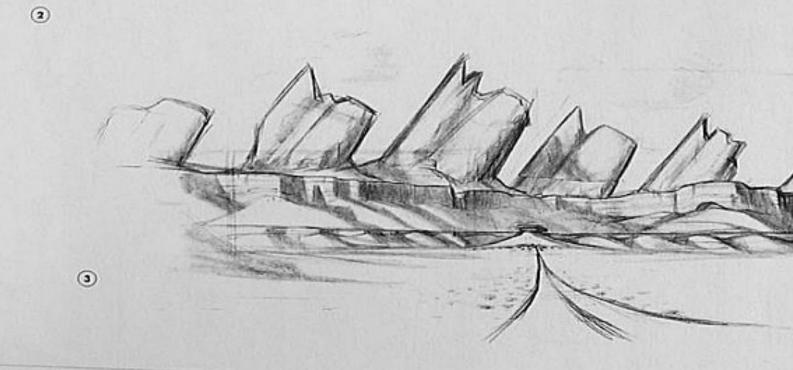


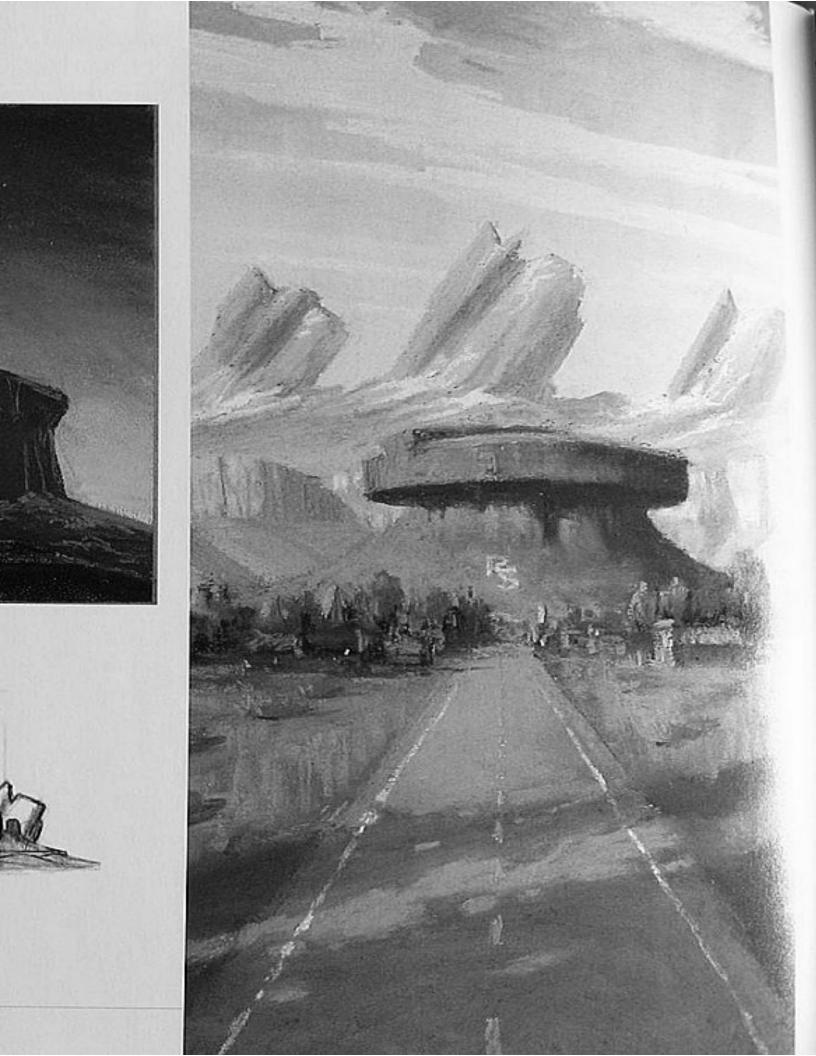


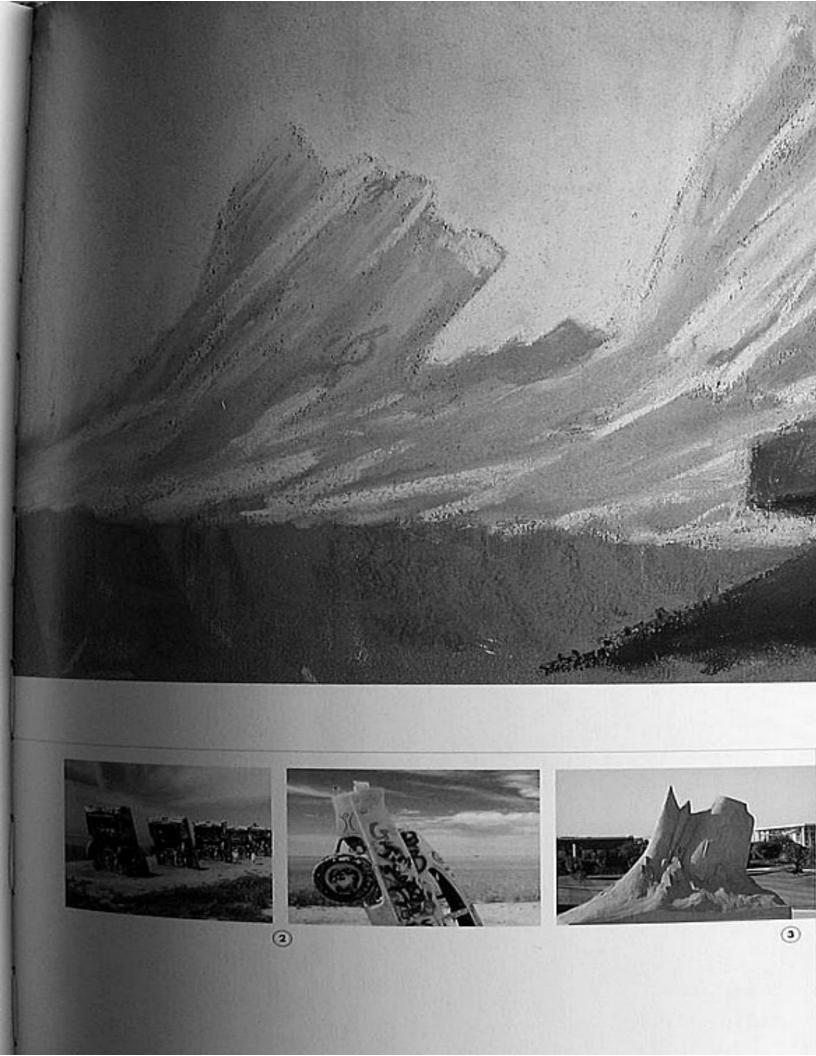




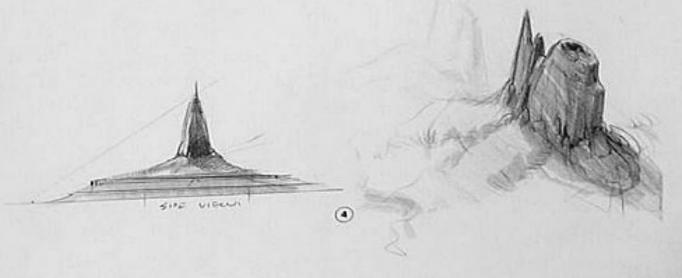






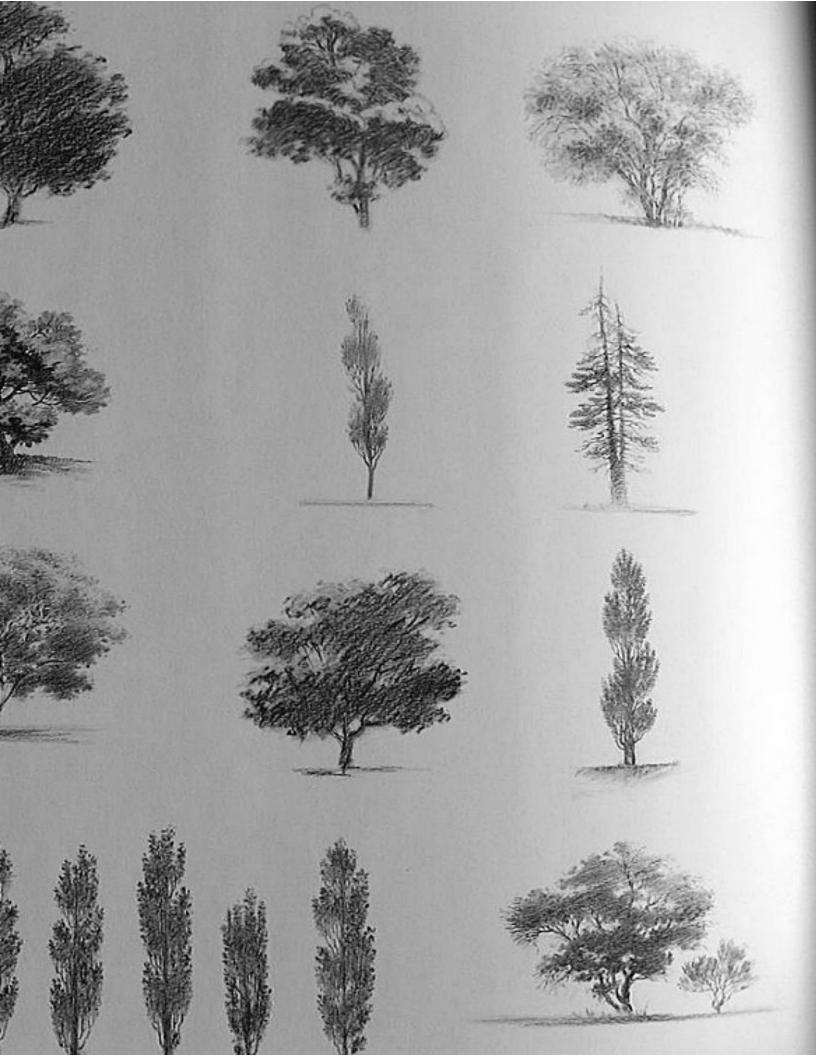


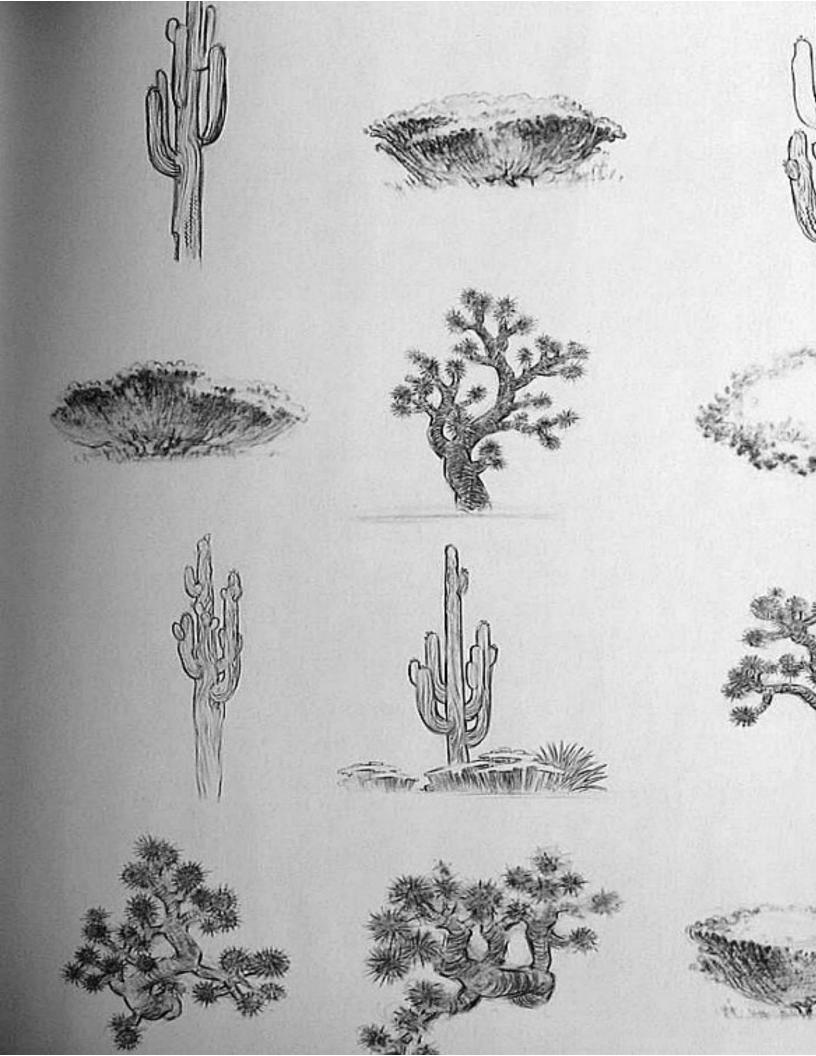


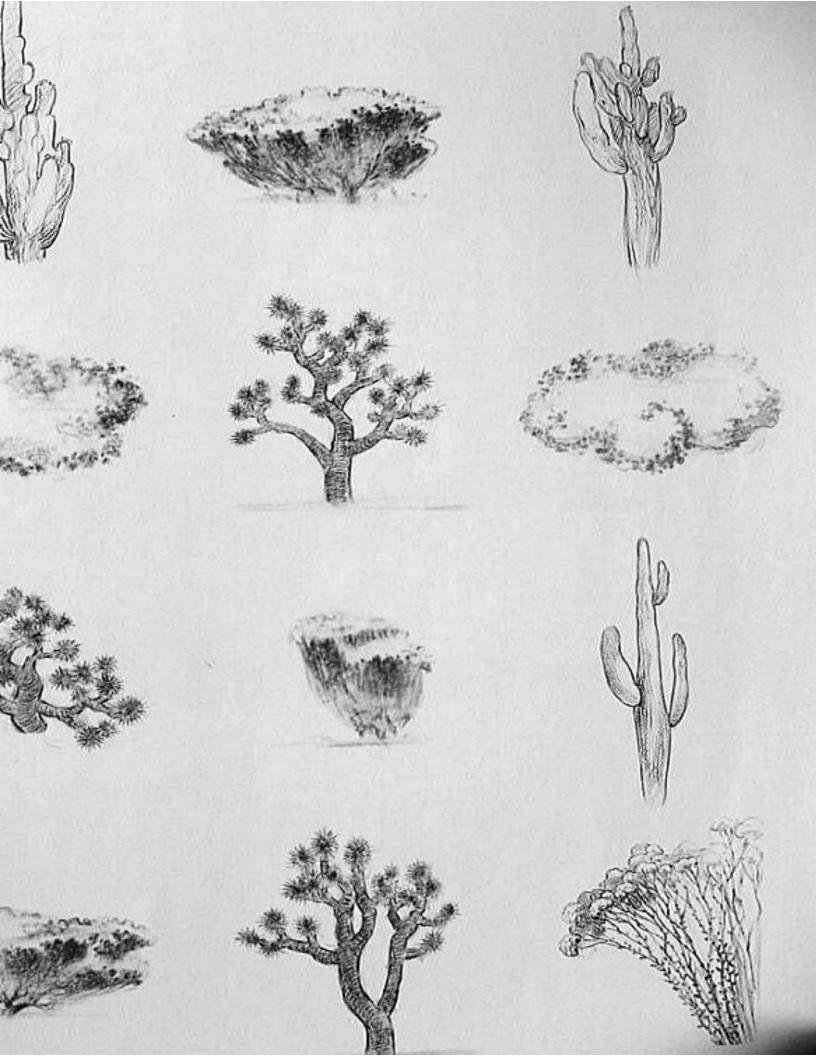


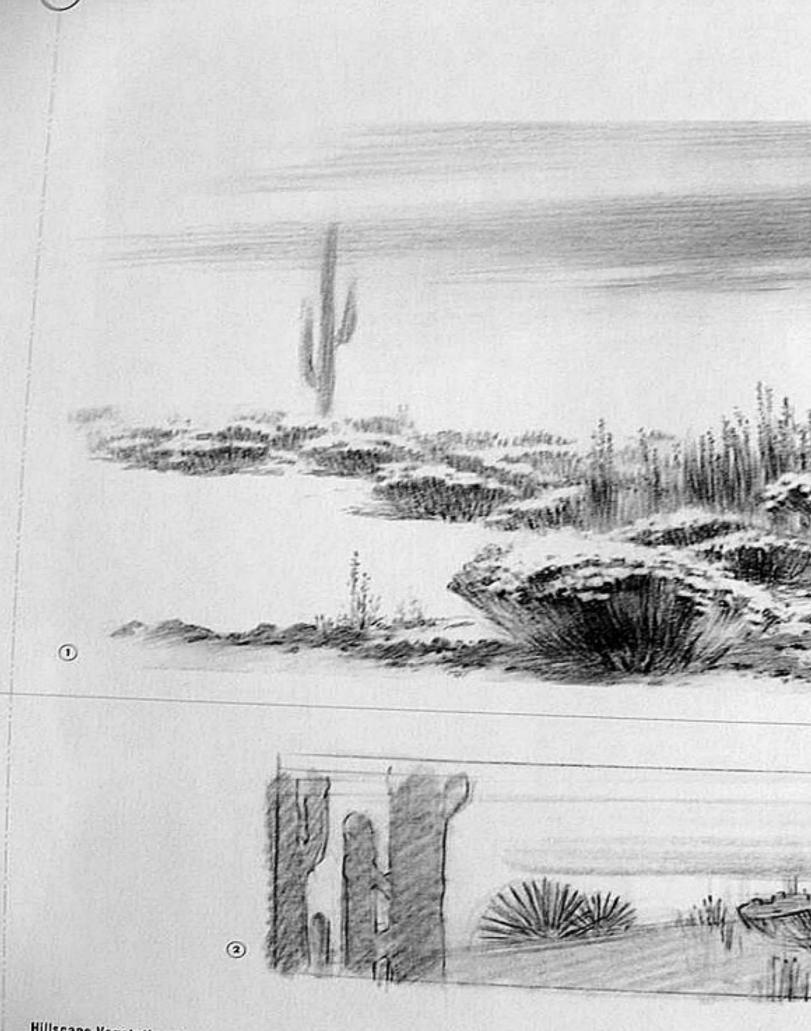
- Pantey 2001

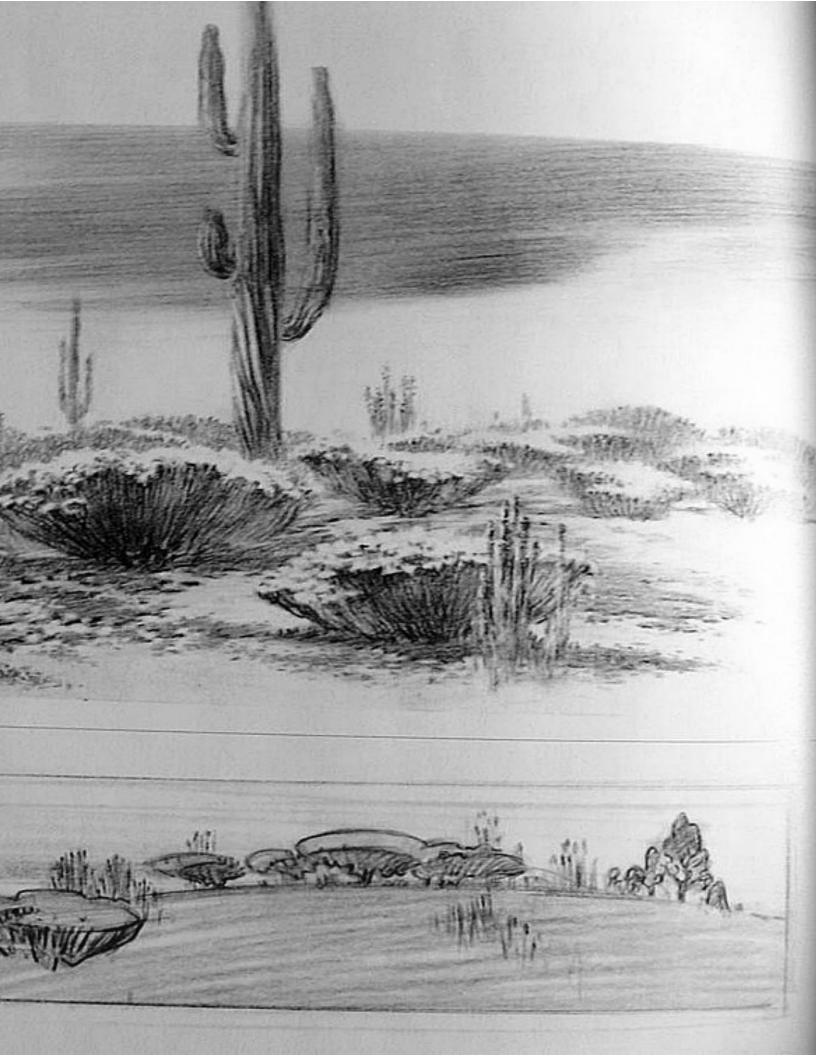
















trailfuflowers - overview

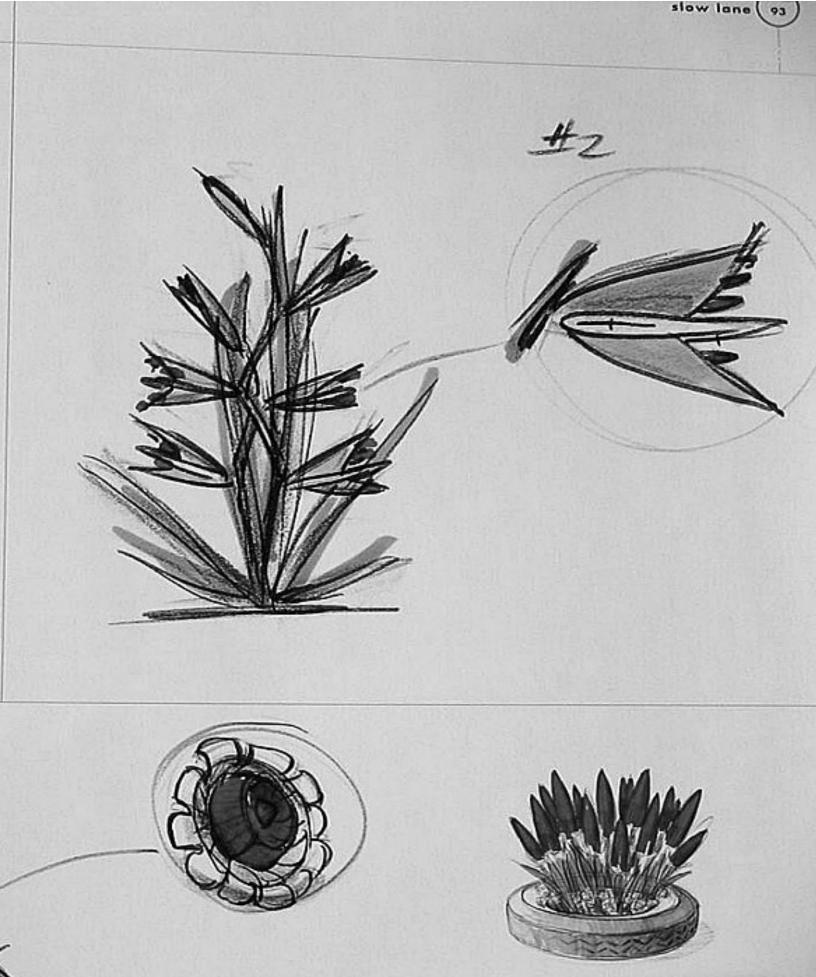
Tail Fin Flowers1











Tail Fin Flowers: Nat McLaughlin, Pencil/Marker, 17 x 11 each (detail), 2004.

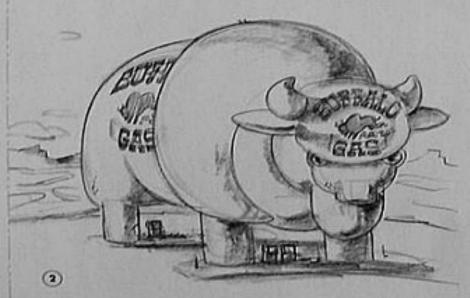


1





PIT STOP Ya Gotta Have a Given



hid harbon to majoret

Trips down Route 66 spay locales and character per and pieces of highway to straight from the old road to the film. Various person the two research trips woo of composite characters. It began to take shape, included named Radiator Springs, real places and prominent the old road.

The Pixar team found that allure as it winds through cities, and enticements alcohighway was created in the blend of good, bad, and shoulders of Route 66. Neappear, but some date bainings, and a few emerged officially existed.

A sampling of what they e



mmick

vned many of the kitschy sonalities in Cars. Bits wns and slices of life would lend their spirit alities encountered on old give birth to plenty he film's central settings uding the mythical town which was inspired by natural features along

the old road still has a necklace of towns, ong the way. Since the ne 1920s, a curious ugly has littered the ew attractions constantly ck to the road's begin-

encountered includes

Mickey Mantle's first ballpark, the world's largest totem pole, a smiling blue concrete whale, a tree filled with pairs of shoes, a round barn, riding-lawn-mower races, Elvis Presley's favorite Route 66 motel suite, a meteor crater, a museum filled with barbed wire in an old brassiere factory, ten vintage Cadillacs buried nose down in the earth, graves of German soldiers, ancient beds of lava, the oldest house and oldest church in the United States, the largest cross in the Western Hemisphere, a steak weighing four and a half pounds, and much more.

The food alone was incredible. The team feasted on chicken-fried steak, berry pies, sopapillas to kill for, and fried onion burgers so juicy it took a dozen napkins to sop up the grease. We savored the handcrafted sandwiches at Eisler Brothers Store, the bread pudding at the Rock Cafe, the French Silk pie at the Country Dove, and the scrumptious Ugly Crust pie at the Mid-Point Cafe. We devoured fiery enchiladas at Joe & Aggies, sipped sweet cherry cider at the Jackrabbit Trading Post, and chewed Oklahoma beef ribs as big as a boy's arm at any number of places. Every joint we walked into offered nothing that was instant but the service.

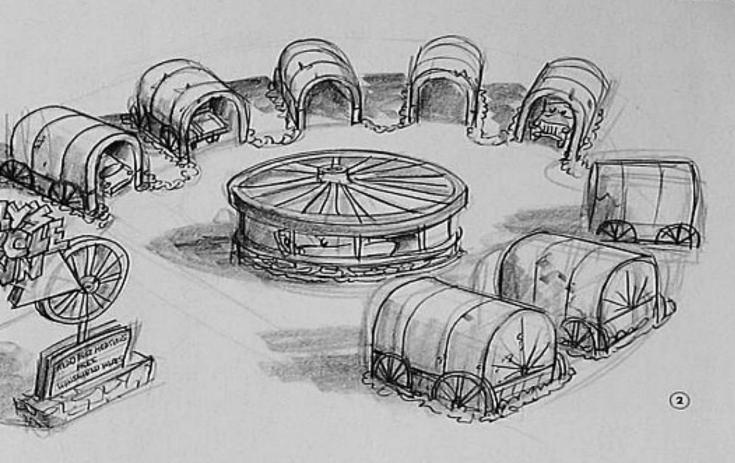
We spent quality time at pie palaces, greasy spoons, motor courts festooned with neon, garages, melon patches, human and auto graveyards, tourist traps, curio shops, trading posts, deserted reptile ranches, museums, and bona fide ghost towns. Wherever we went, we met the people of the old road—fry cooks, waitresses, grease monkeys, wrecker drivers, con artists, hustlers, motel clerks,



dreamers, cops, preservationists, farmers, ranchers, and many others. The team got to know Scott Nelson, Dean Walker and the Spooklight, Butch and his mom, Jim Ross, Eddie No Money, the Road Dancer, "Doc" Mason, Dawn Welch, Harley and Annabelle—the "Mediocre Music Makers," Alice and Stanley Gallegos, Diane Patterson and the Desert Ladies of Winslow, Delbert and Ruth Trew, Mike and Betty Callens, Hilda and Dale at the Blue Swallow, and Angel Delgadillo. All these places and the people we met there made for sweet memories and also became our best teachers.

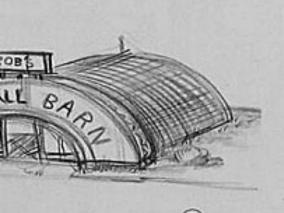
The team learned that, besides the fact that nothing is predictable on Route 66, every town and place of business has always needed to have something special to lure customers and get them to stop. Simply put, "Ya gotta have a gimmick." This credo became a popular expression for everyone on the road trips. It and other catchphrases, including "Life begins on the off-ramp," became part of the Pixar team's mind-set when creating Radiator Springs.

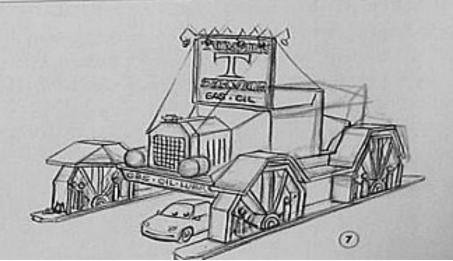














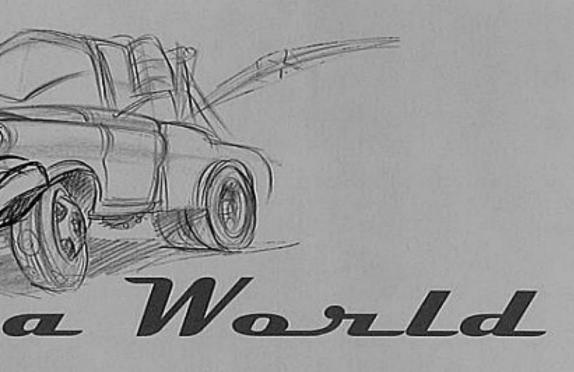
Motor sports and Route 66—the two worlds in which Cars takes place-did not evolve overnight. Neither did the movie. As John is fond of saying, "Pixar films are never completed; they're just released." From the beginning, John wanted Cors to be authentic, to be as real as the cars, places, and people they were researching. As the harvest of field research started coming back to the studio, it was evaluated, sorted, and carefully culled. This research material included thousands of still photographs and sketches and an abundance of video footage. In the same way they might assemble a complex jigsaw puzzle, the team, using cutting-edge technology, arranged and rearranged all the fragments and pieces until patterns and ultimately some sort of definable picture began to emerge.

It was decided that Radiator Springs would have a high-desert look and feel, similar to the Mother Road country between Gallup, New Mexico, and Kingman, Arizona. Once the setting was selected, various artists continued the research and made countless trips to Nevada They wanted to learn even Springs and the surround be as believable as the c

"We had to turn pencil shad trips into three-dimension."
Eben Ostby, supervising "That's why we drove out how the hills and cliffs logist how we could captur make it all work in the fill old highways just like Rotowns like Radiator Sprin neon and peeling paint the strips into the same could be s

"One of the main objective understand the quality and so we went on desert trips at different times of the deservation of Photography Jean-Claus most cars have reflective attention to the way light faces. Every detail needed considered."

Mater: Bob Pauley, Pencil, 15.5 x 9, 2004.



and other desert locales. In more so that Radiator ling landscape would haracters living there.

tetches from previous nal objects," explains technical director. It into the desert to see ok and then figure out their essence and m. We also drove down ute 66 and through gs—towns with broken at time forgot."

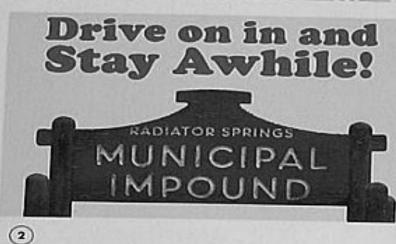
es of lighting is to
d brightness of light,
s to study that light
ay," says Director
de Kalache. "Since
paint, we paid infinite
worked on these surl to be weighed and

Director of Photography Jeremy Lasky and Shading Lead Chris Bernardi teamed up with other production team members and went to yet more auto races to pick up important details of the track, the cars, and the people. They also traveled a long stretch of Route 66.

"John wanted the characters to have definite personalities, but still be cars," explains Lasky.
"That's why the research trips provided us with a huge advantage. It was so good to actually know what it is like at a car race and get a feeling of being out on the old highway."

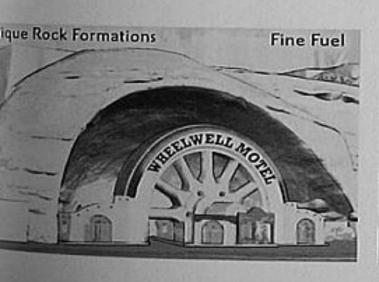
Other details studied by the teams include signage, neon, roadside architecture, commercial archaeology, and the vernacular landscape. Samples of desert sand, dust, soil, and roadsurfacing material were tested and studied. When work crews resurfaced the city streets in front of Pixar's sixteen-acre campus, team members took copious notes and photographs. Everything to do with cars had to be learned, and learned well.

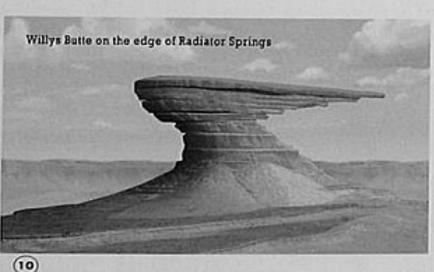












Curio Shop Souvenir Postcards: (1), (5) Chris Bernard (3) Craig Foster, Sangwoo Hong, Ana Lacaze, Gary Schultz, a











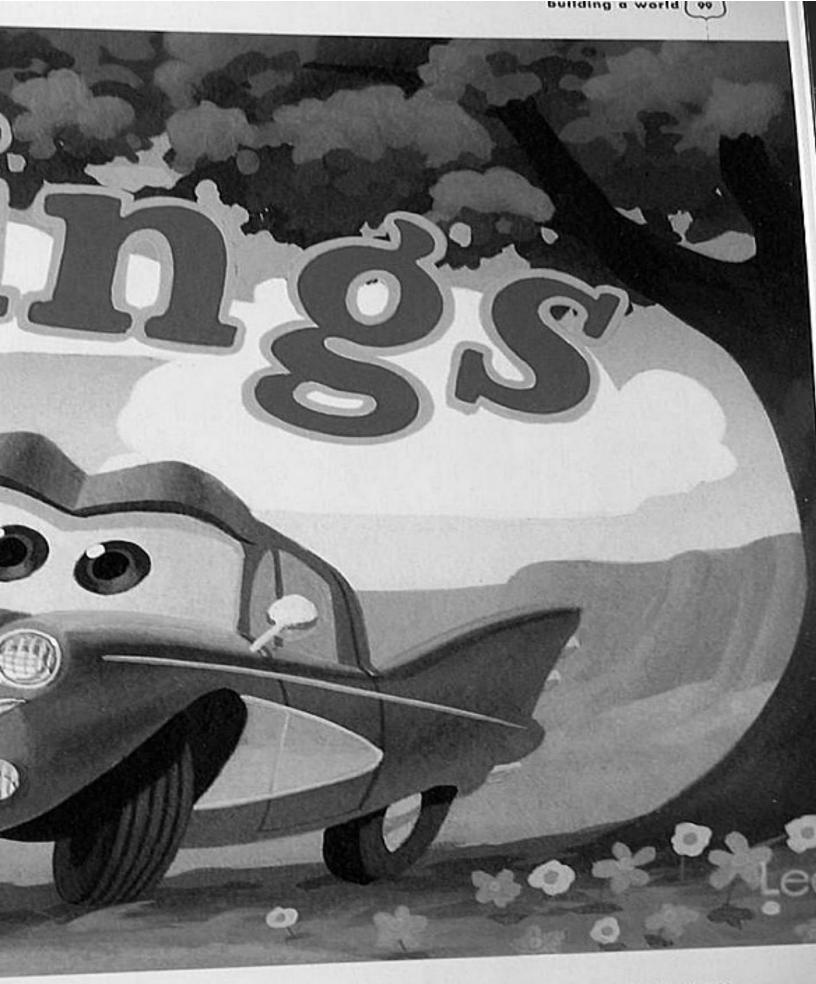


i, Craig Foster, Tom Miller, David Munier, and Suzanne Slatcher; (2), (8) Craig Foster, Mike Krummhoefener, and Keith Stichweh; nd Athena Xenakis; (4) Cars Technical Crew and Craig Foster; (6) Craig Foster; (7) Mark Adams, Marc Cooper, Craig Foster, and Dala Puttolo, Suzanne Slatcher, and Athena Xenakis; (10) Craig Foster, David Munier, and Suzanne Slatcher; (11) Marc Cooper,

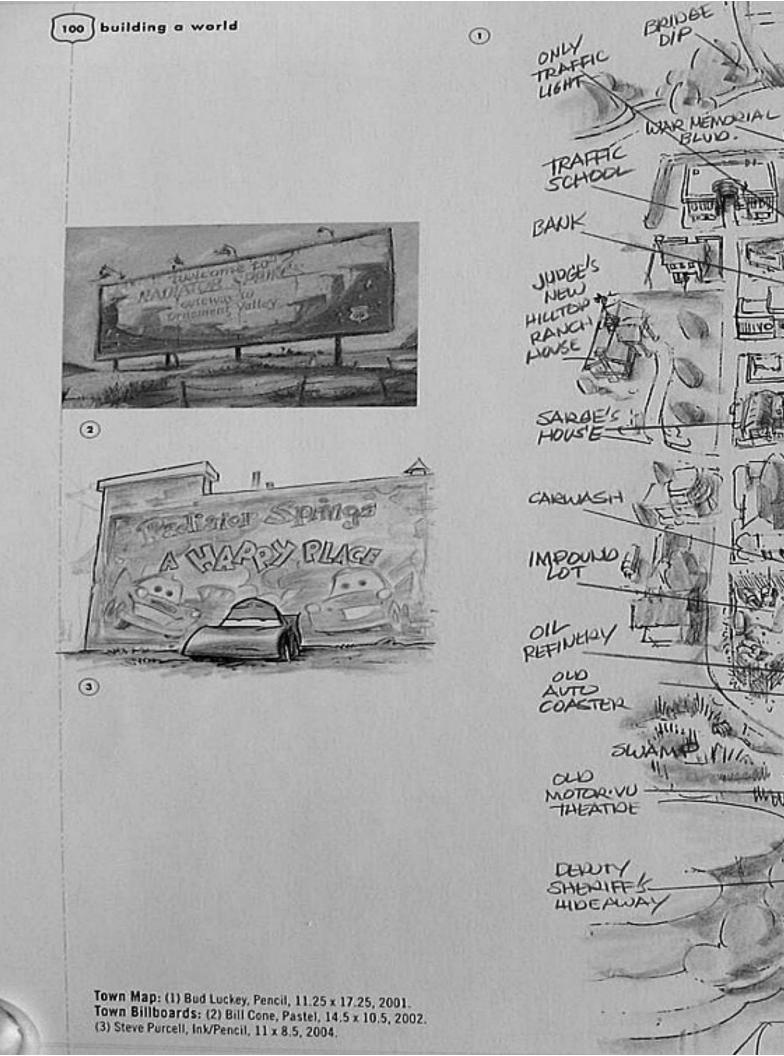


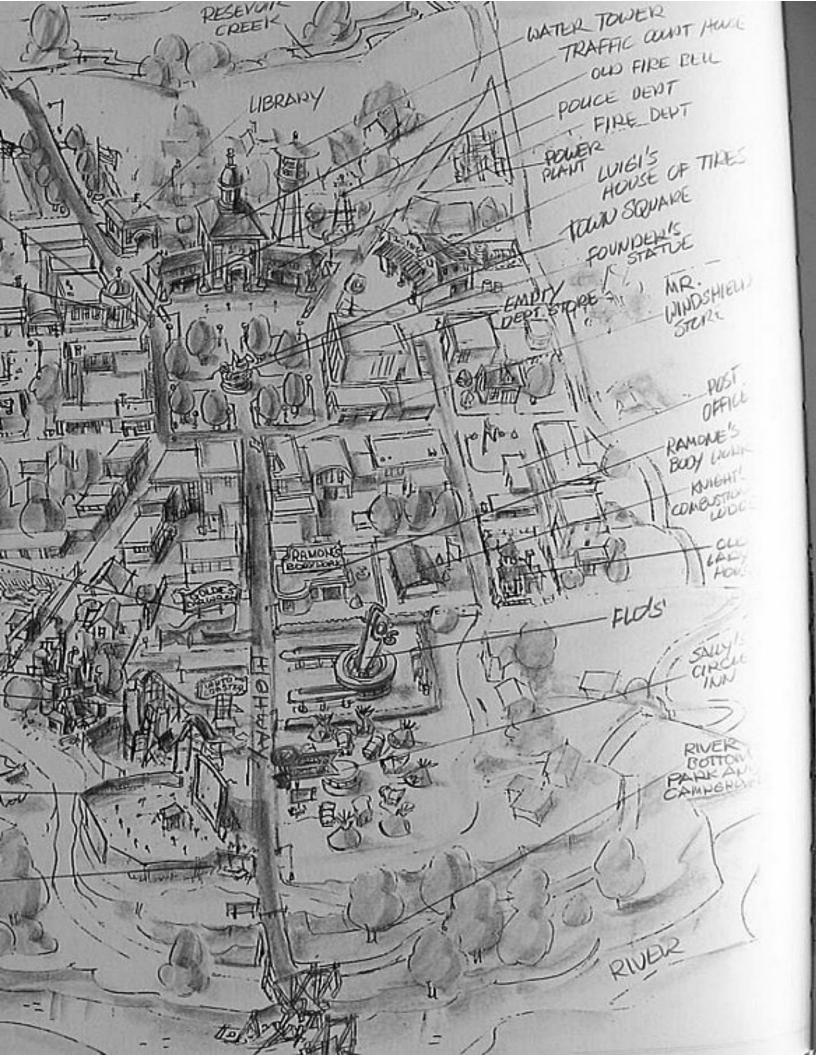


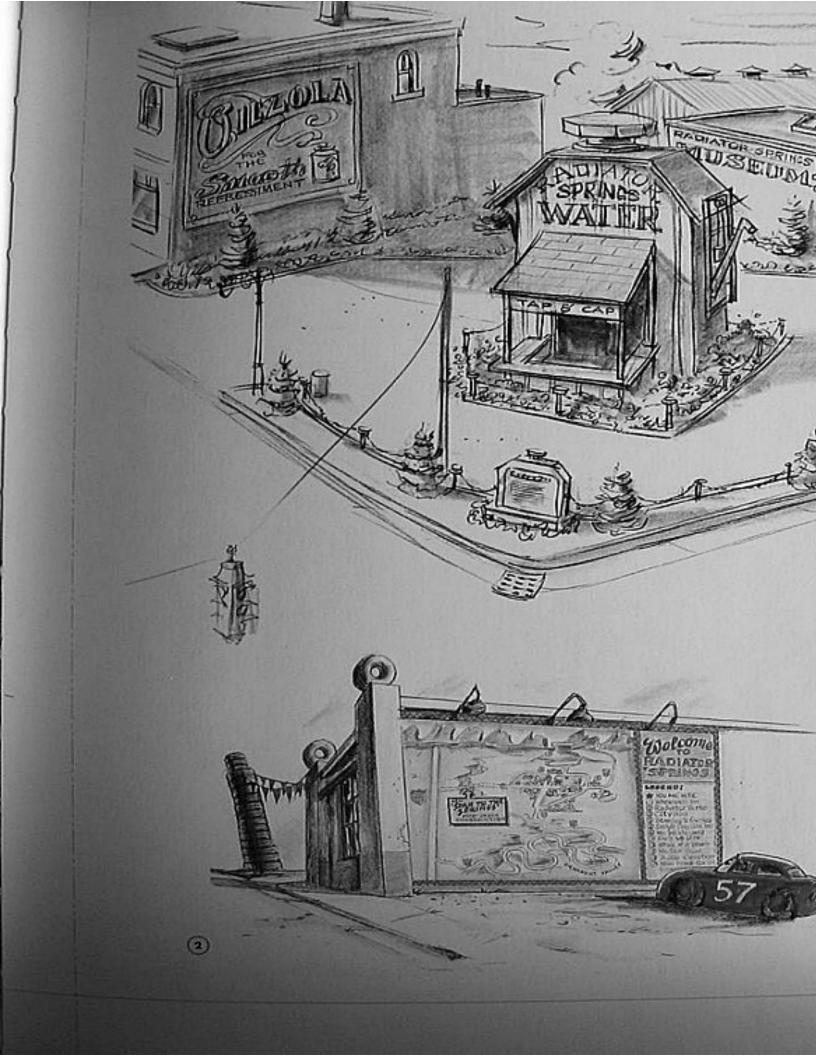
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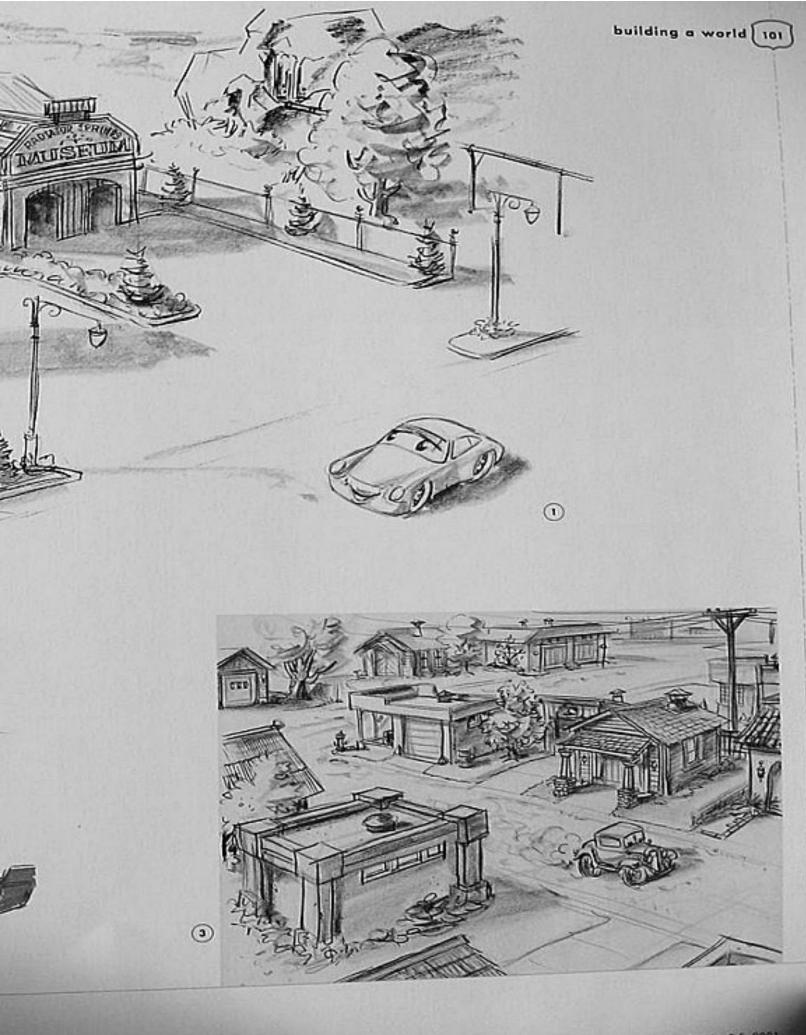


Radiator Springs Billboard: John Lee [paint] and Bob Pauley and Nat McLaughlin (layout), Gouache, 32 x 11, 2004.













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THE BURION

SLENGIO

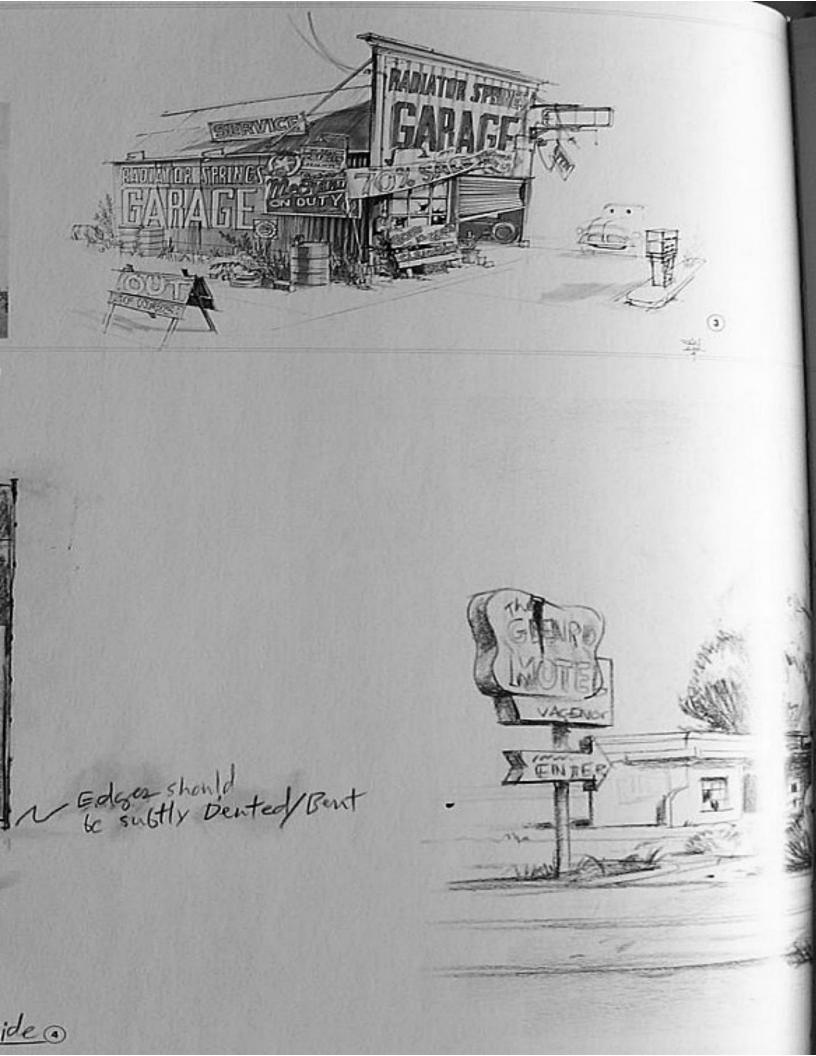
MOTEL

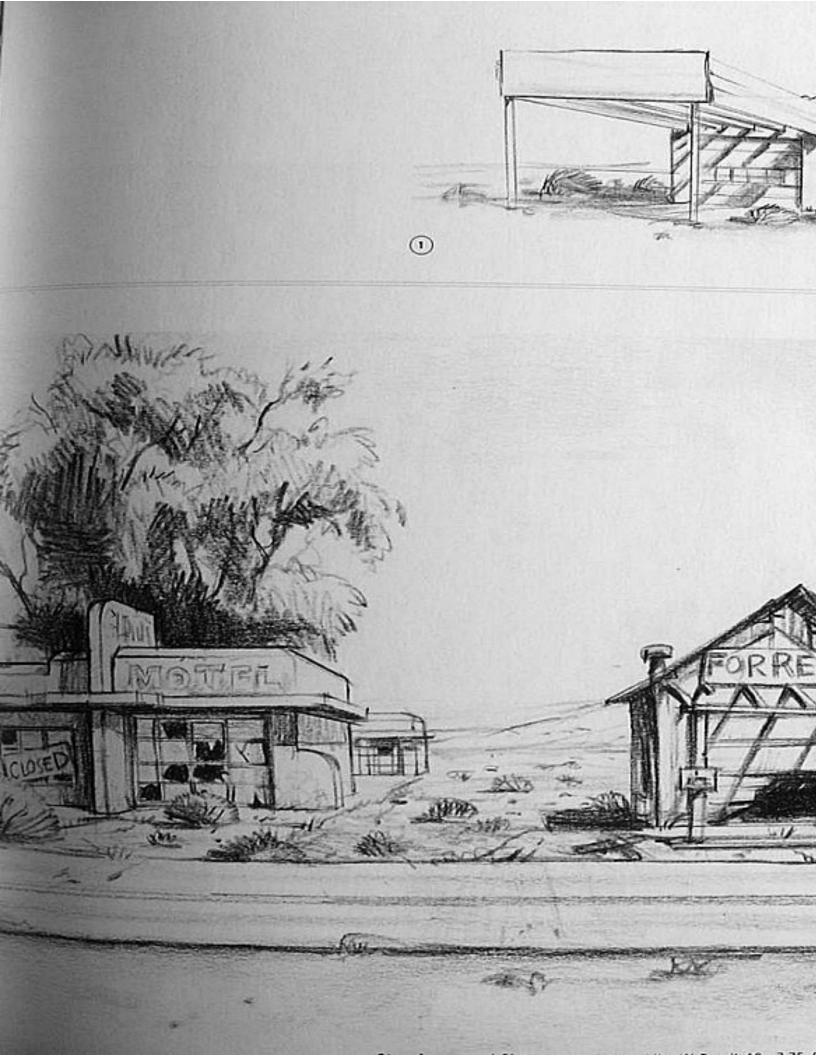
VACANCY

Neon Detail

z sides are slightly ENJOY OUR FINE VIEWS

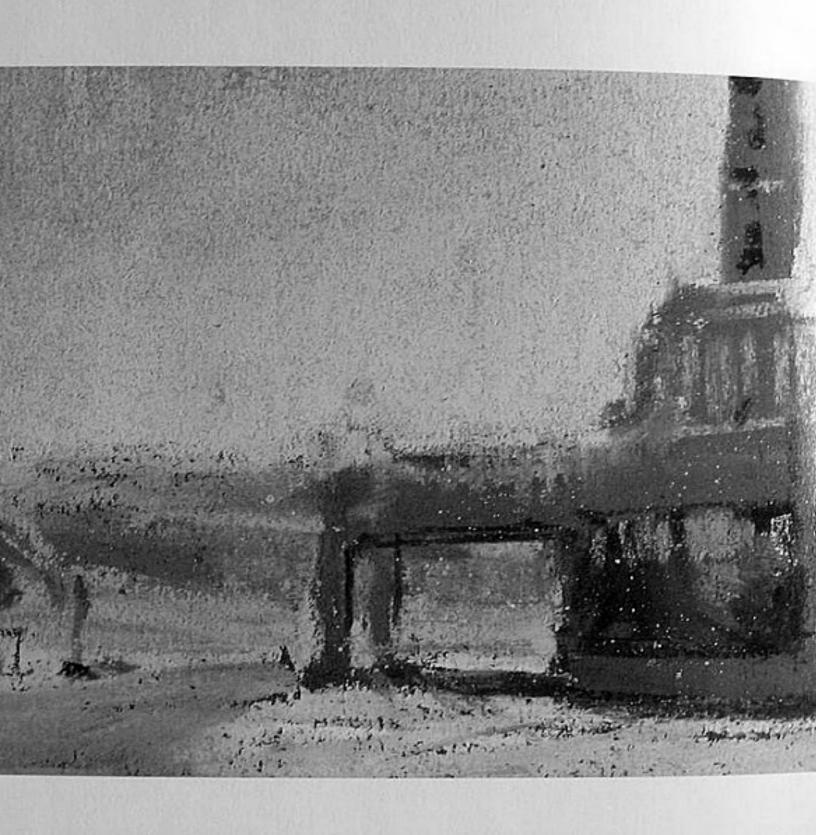
Front

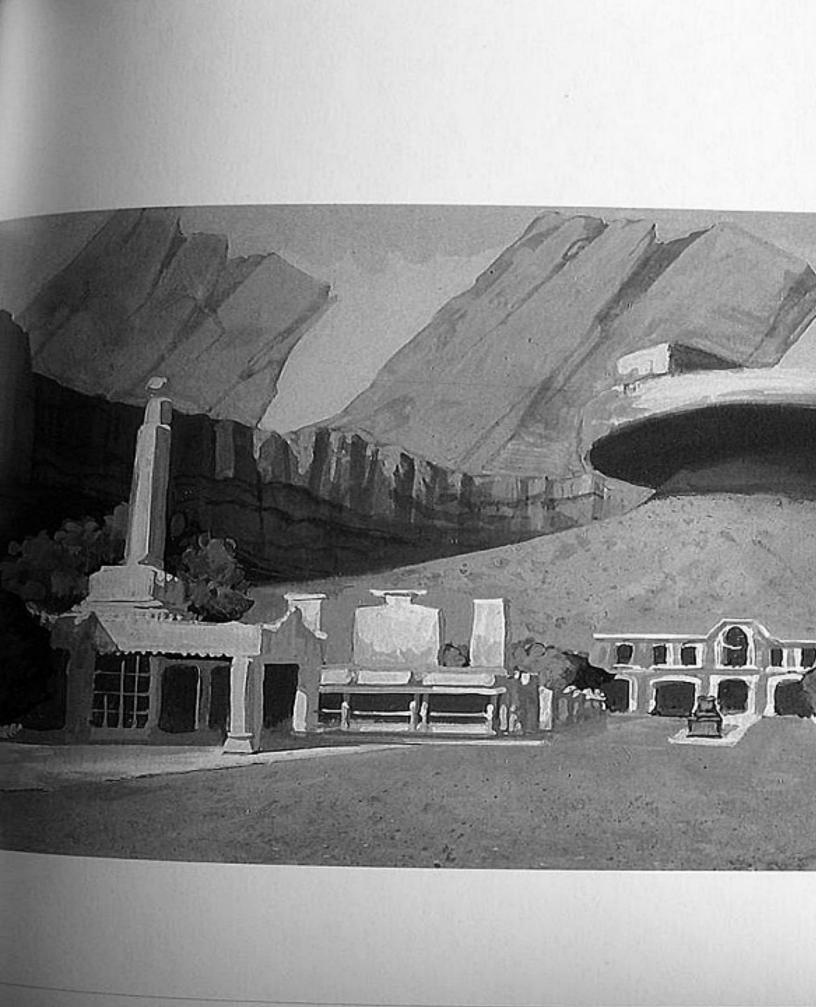




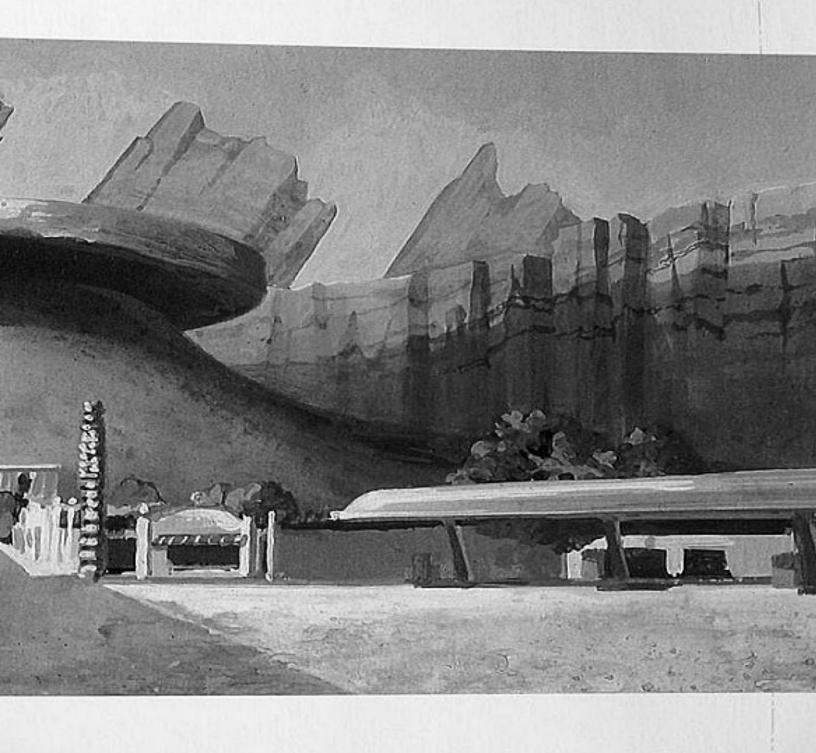








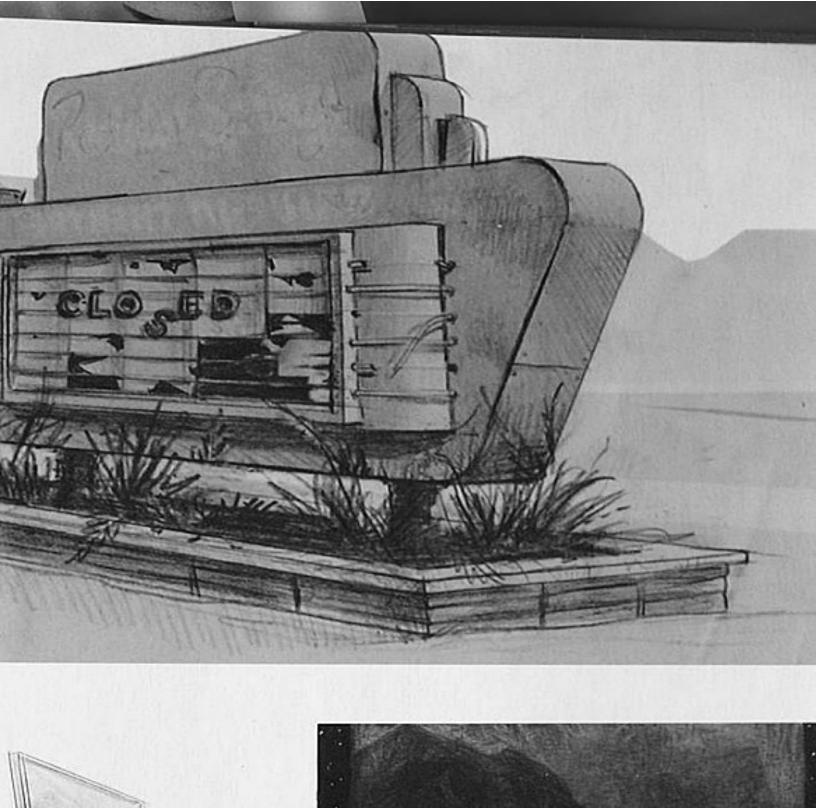


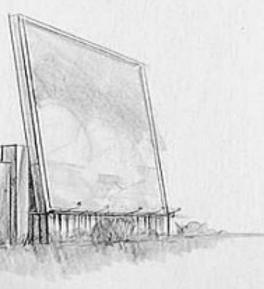




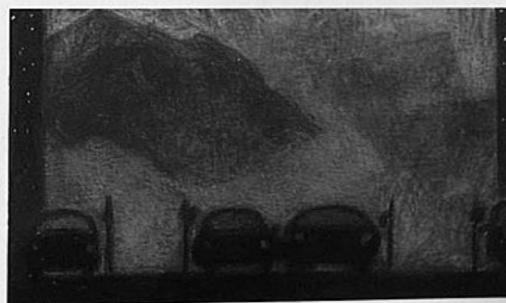
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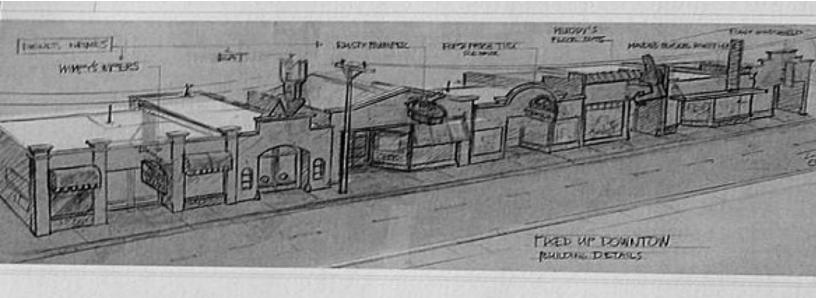




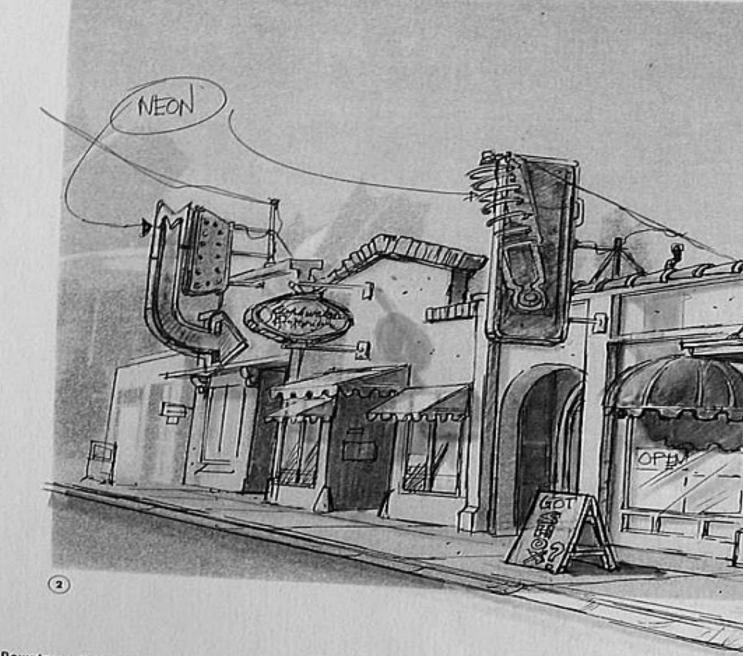


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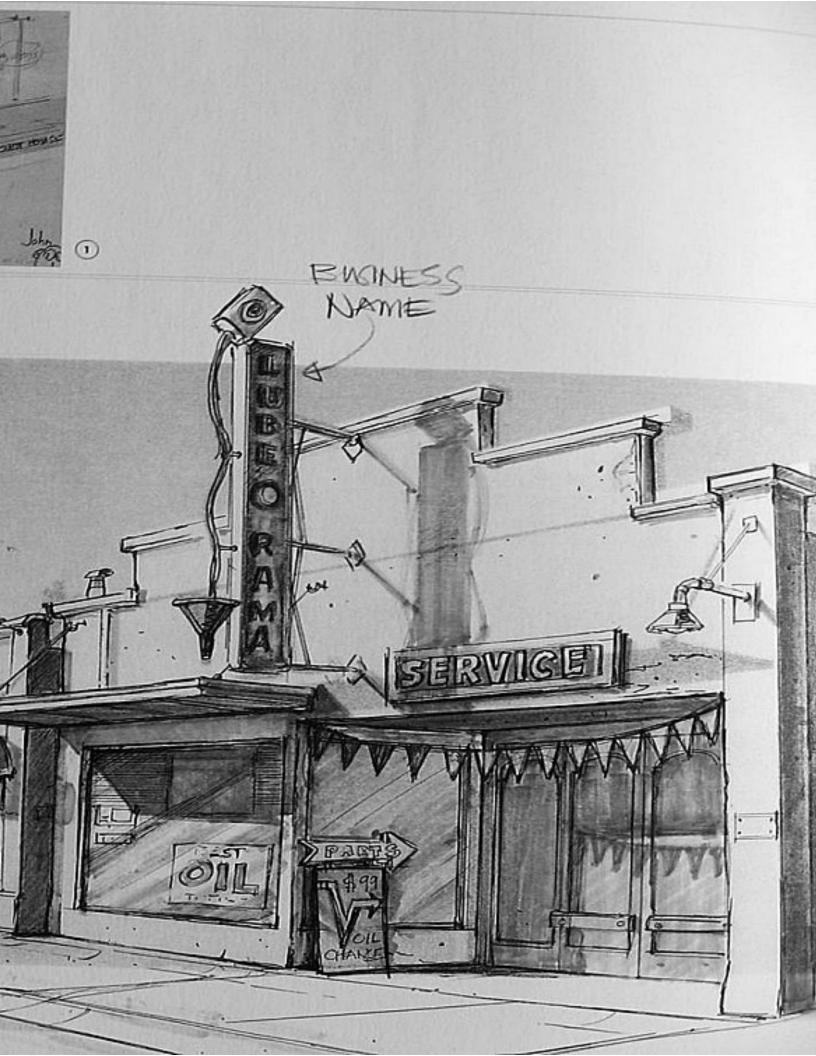


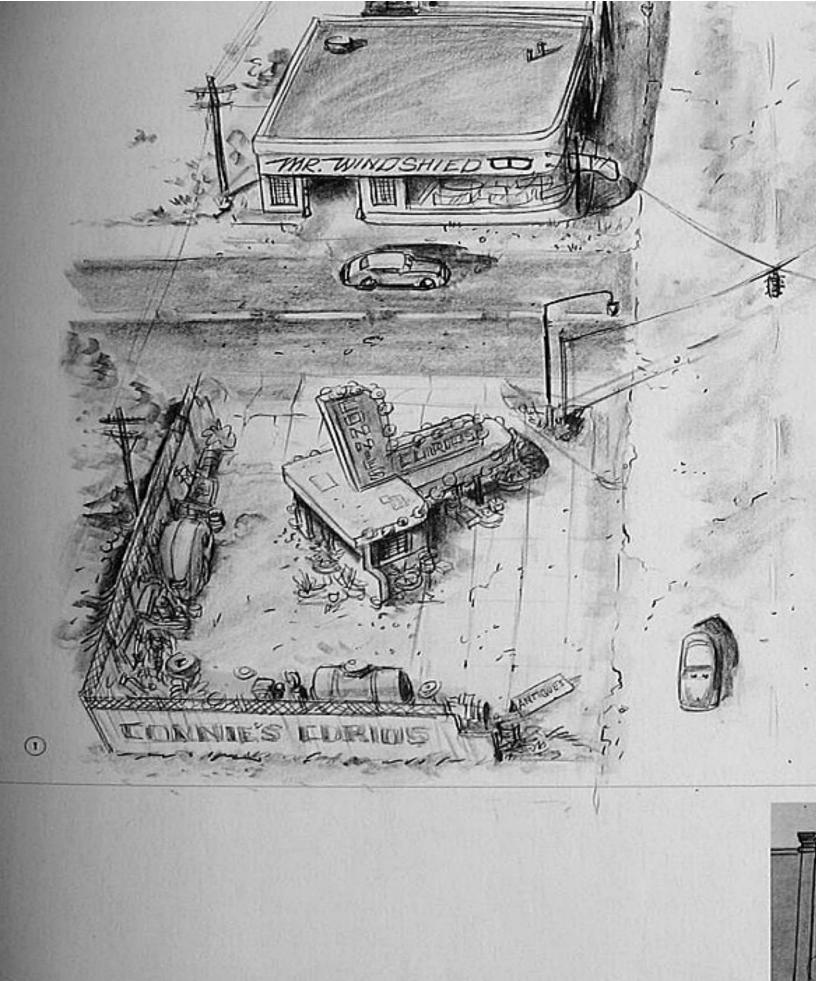


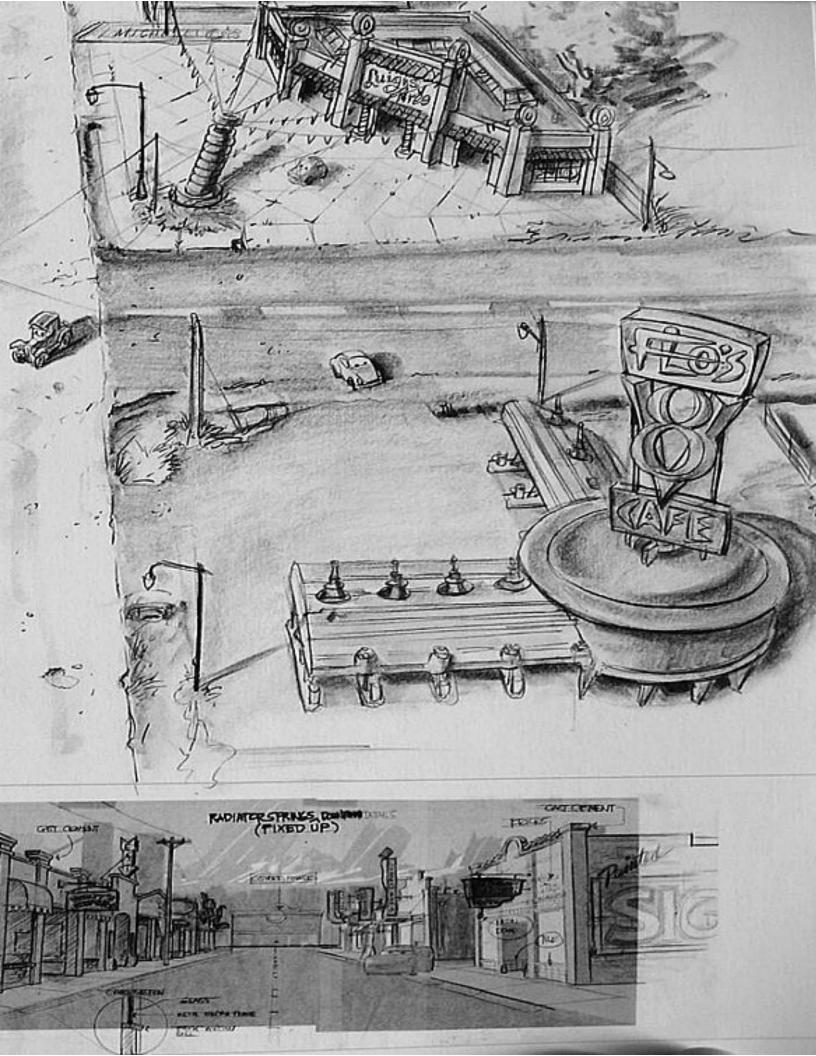
FIXED-UP DOWNTOWN

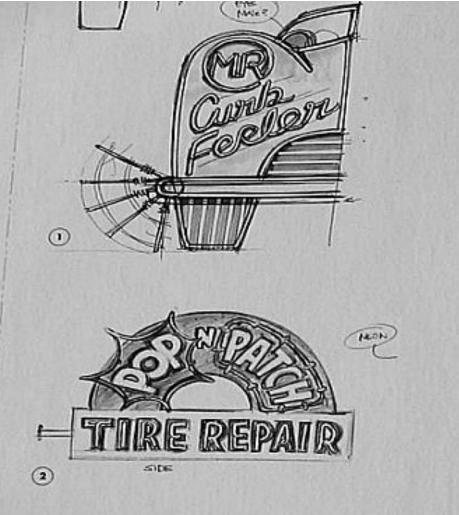


Downtown: Nelson Bohol (overlay), Sangwoo Hong, Mark Adams, and Gary Schultz (model). Overlay Description

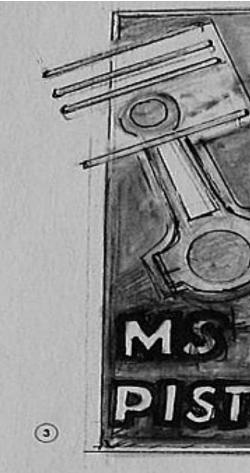




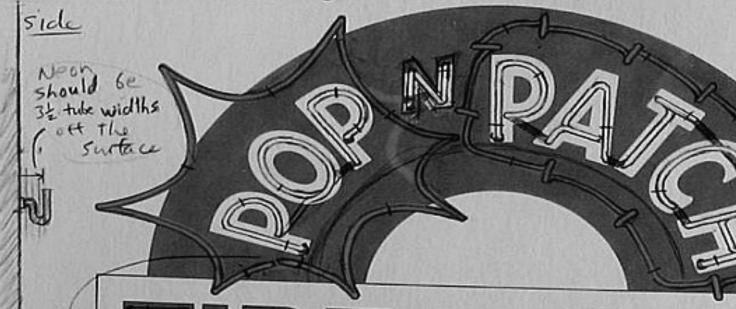




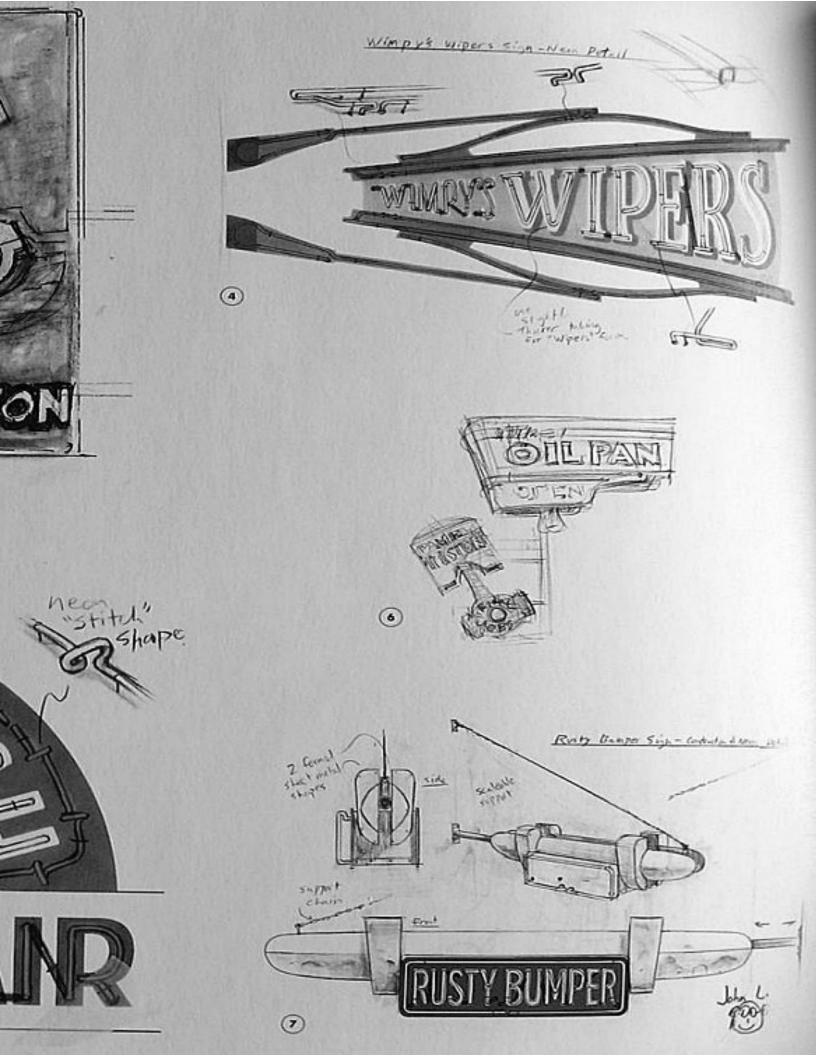
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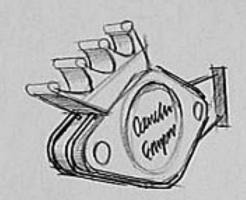
Pop'N Patch sign - Neon Detail

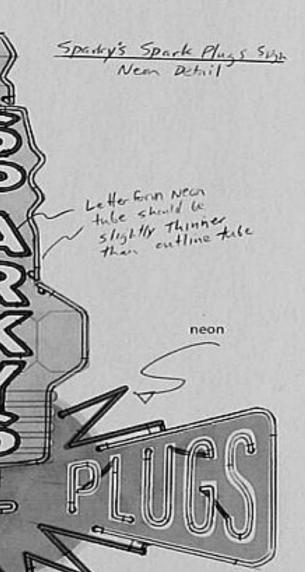


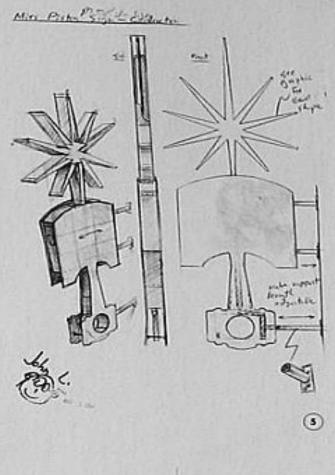
TIRE REPA

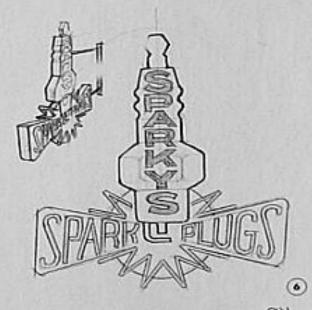


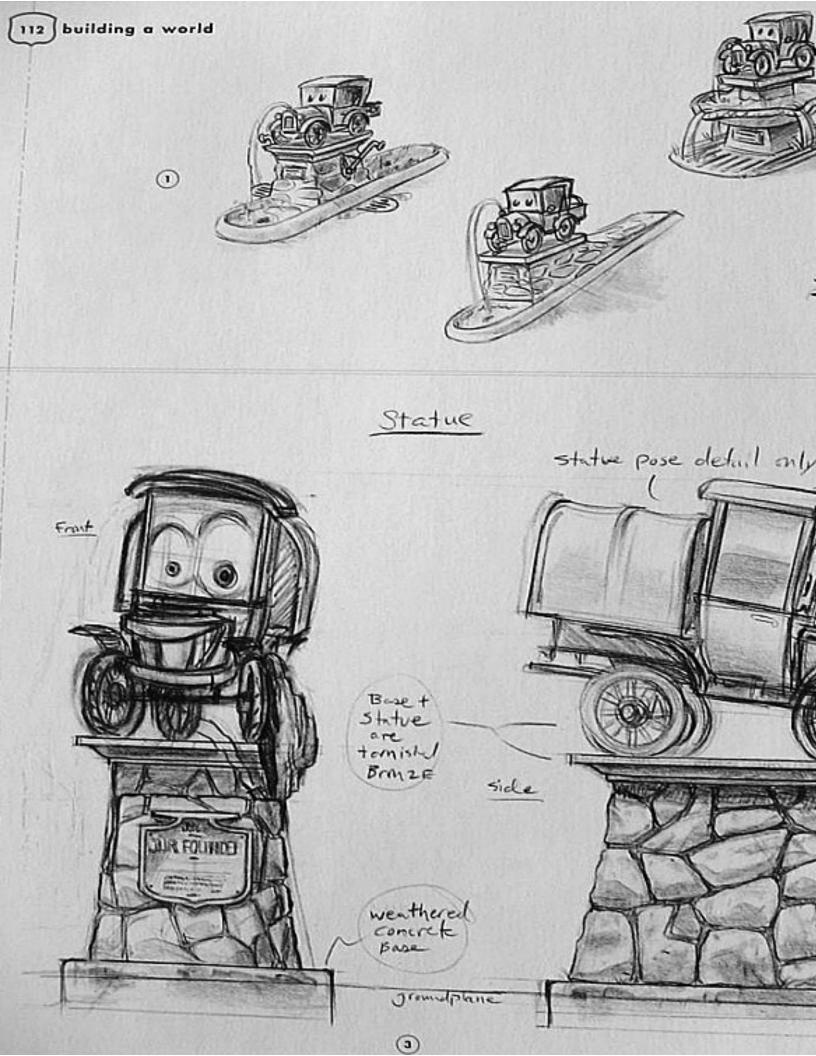


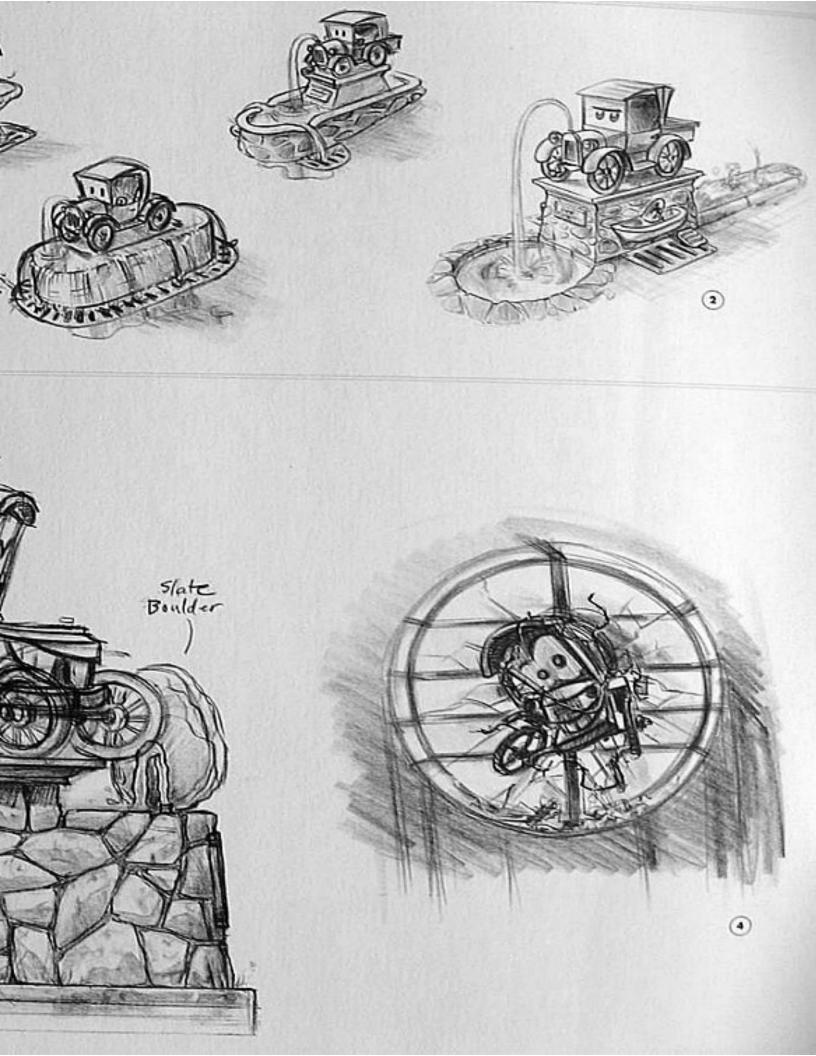


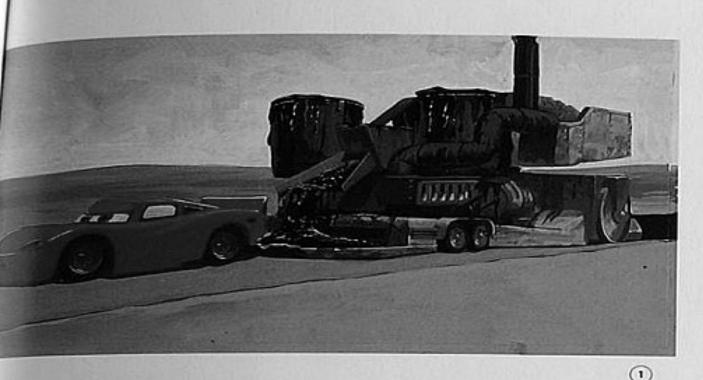




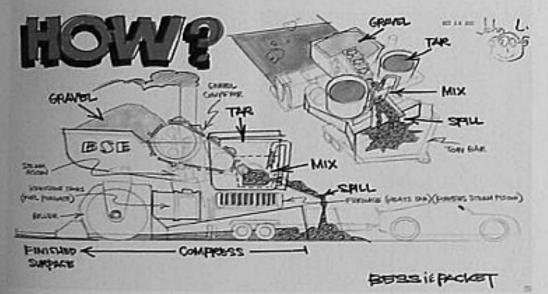


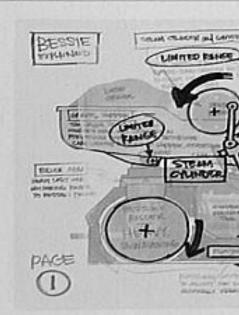




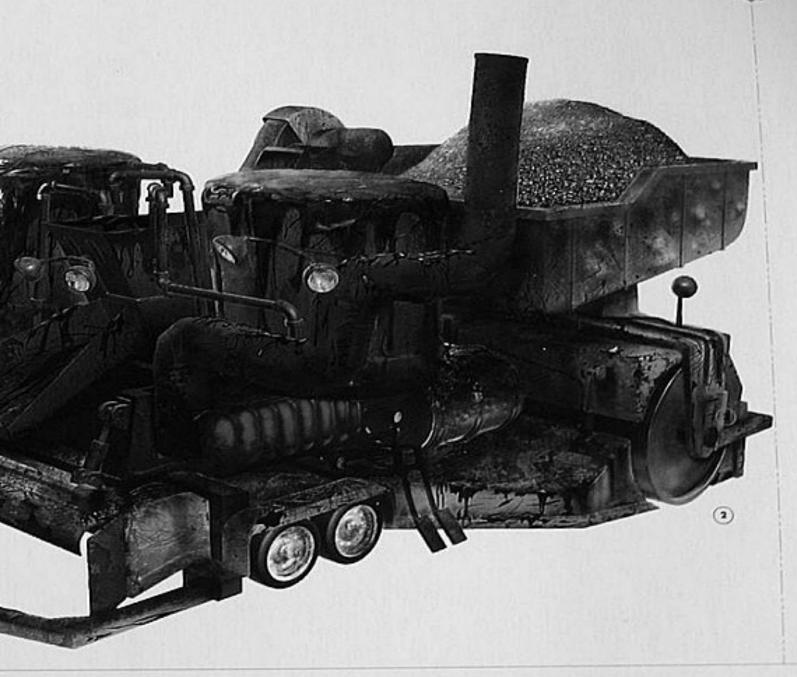


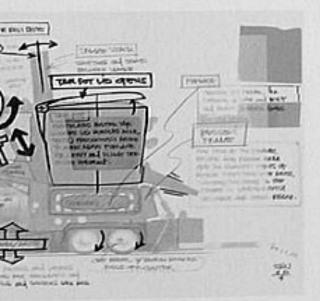


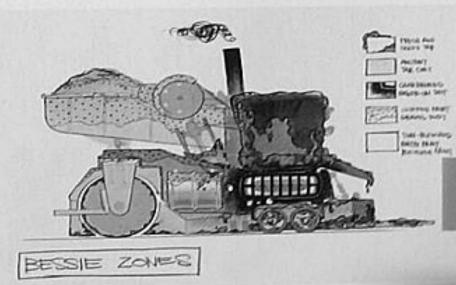


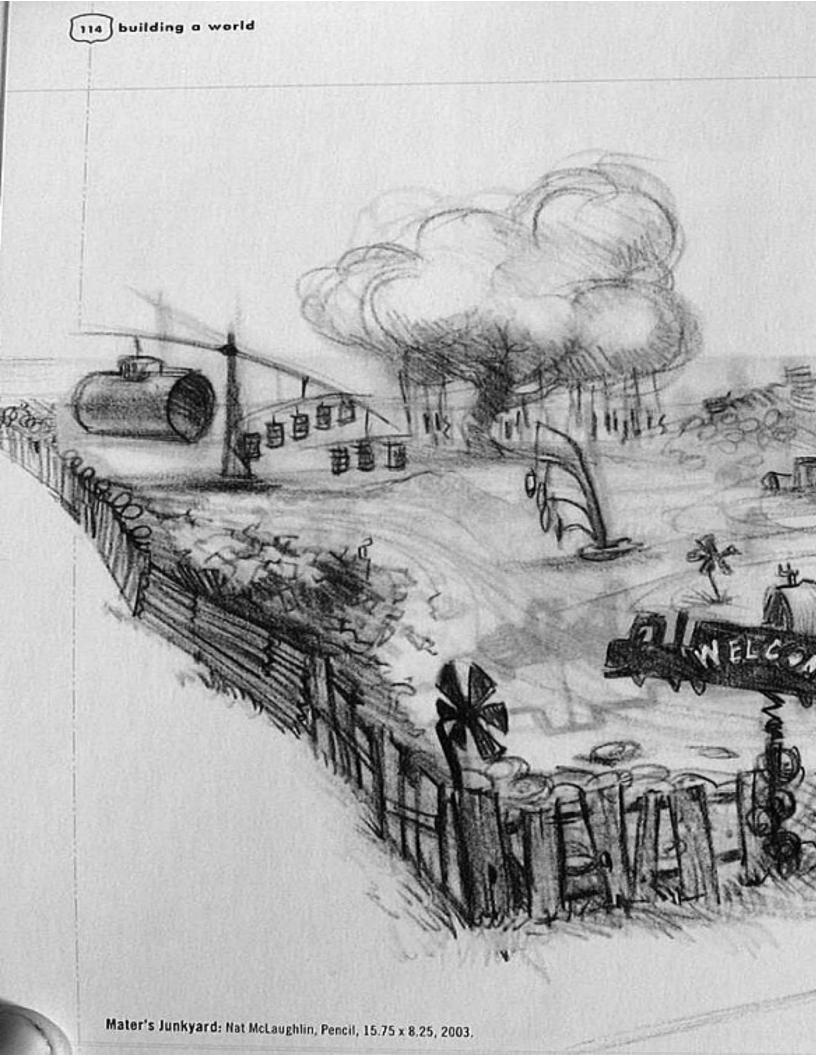


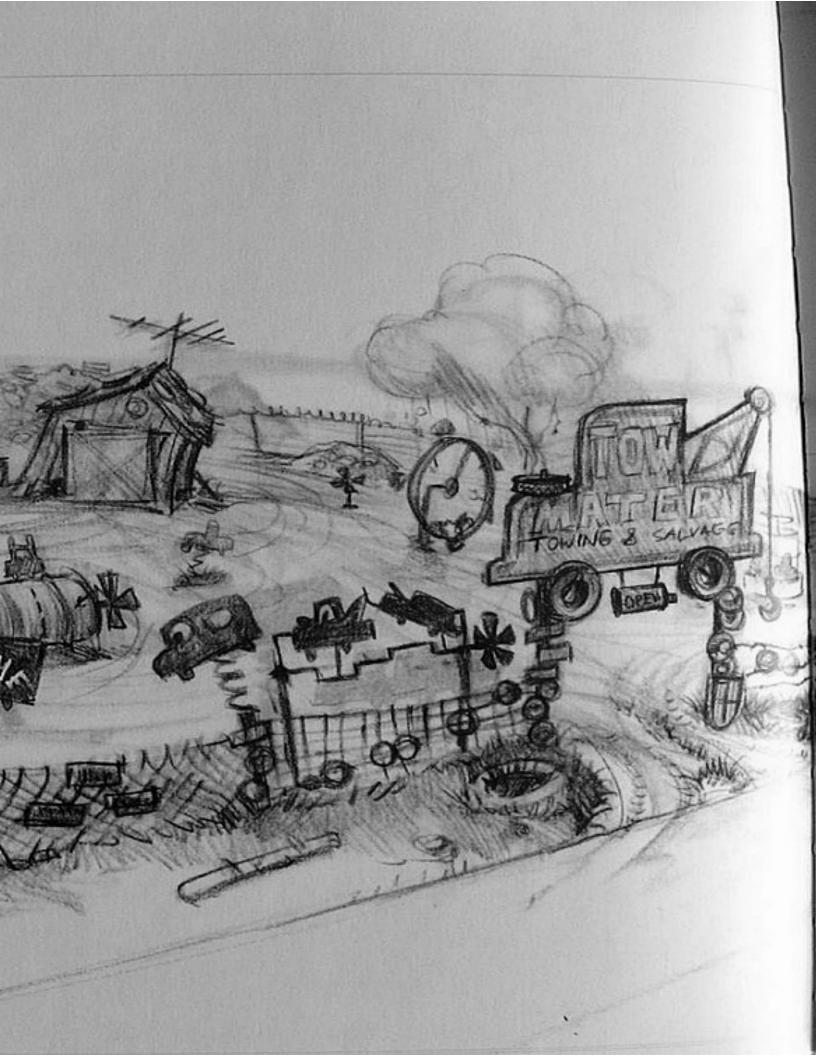


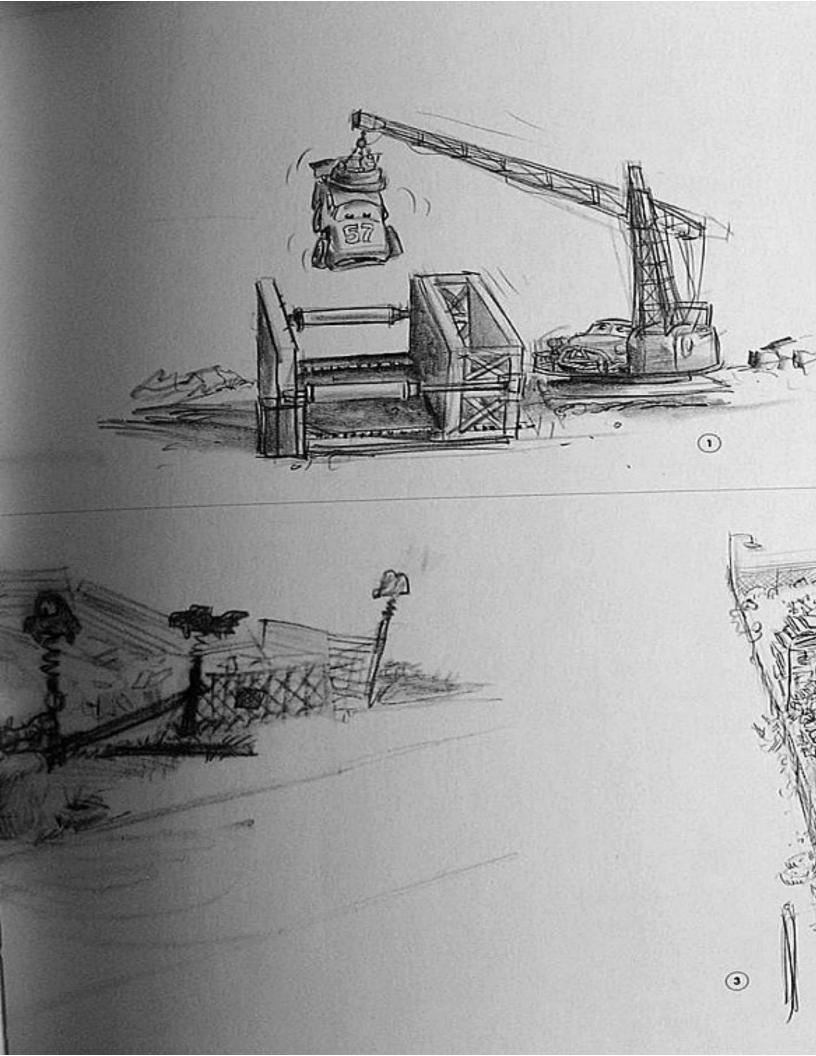


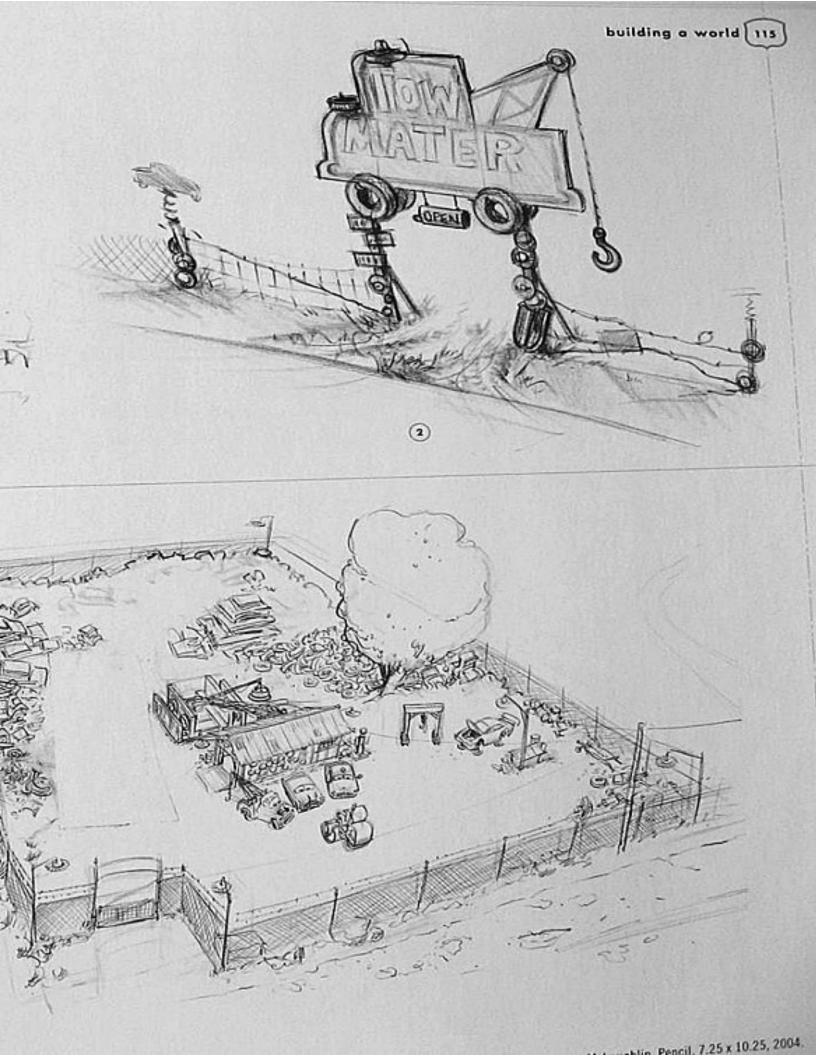
















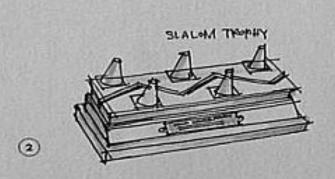


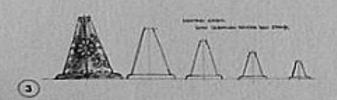




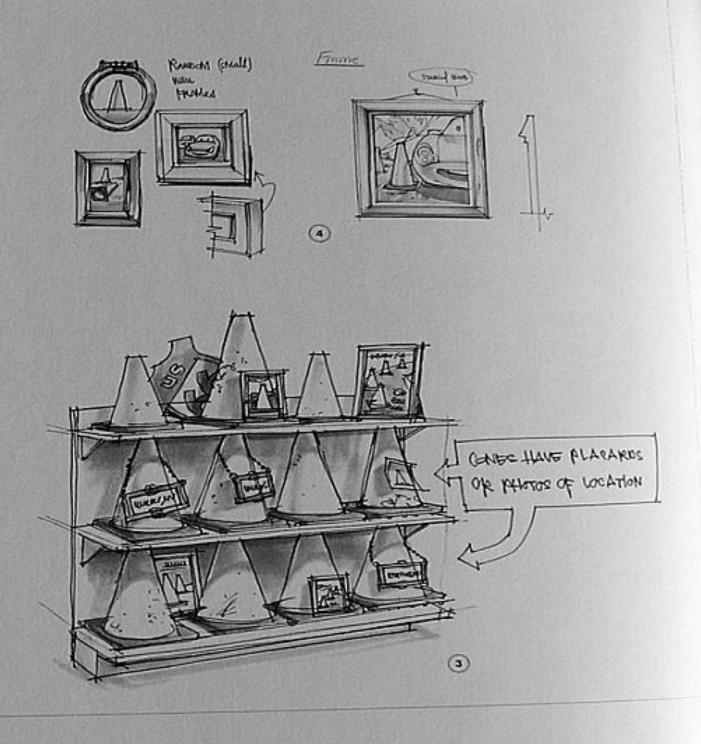






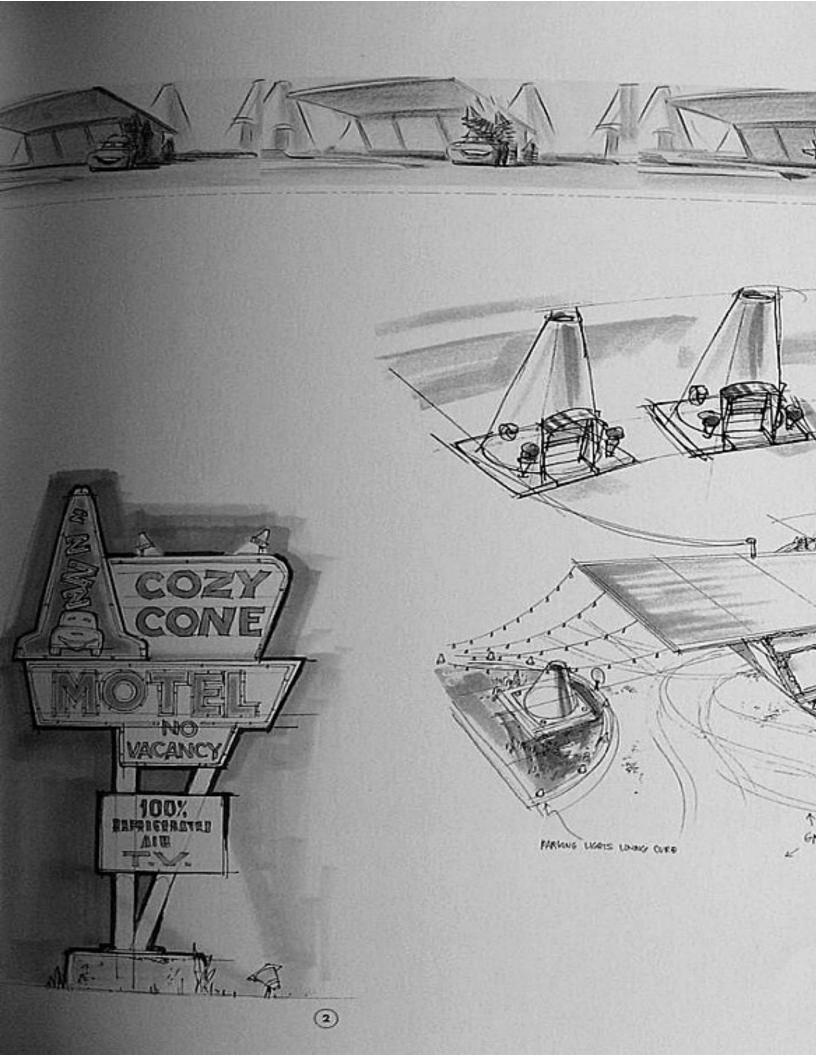




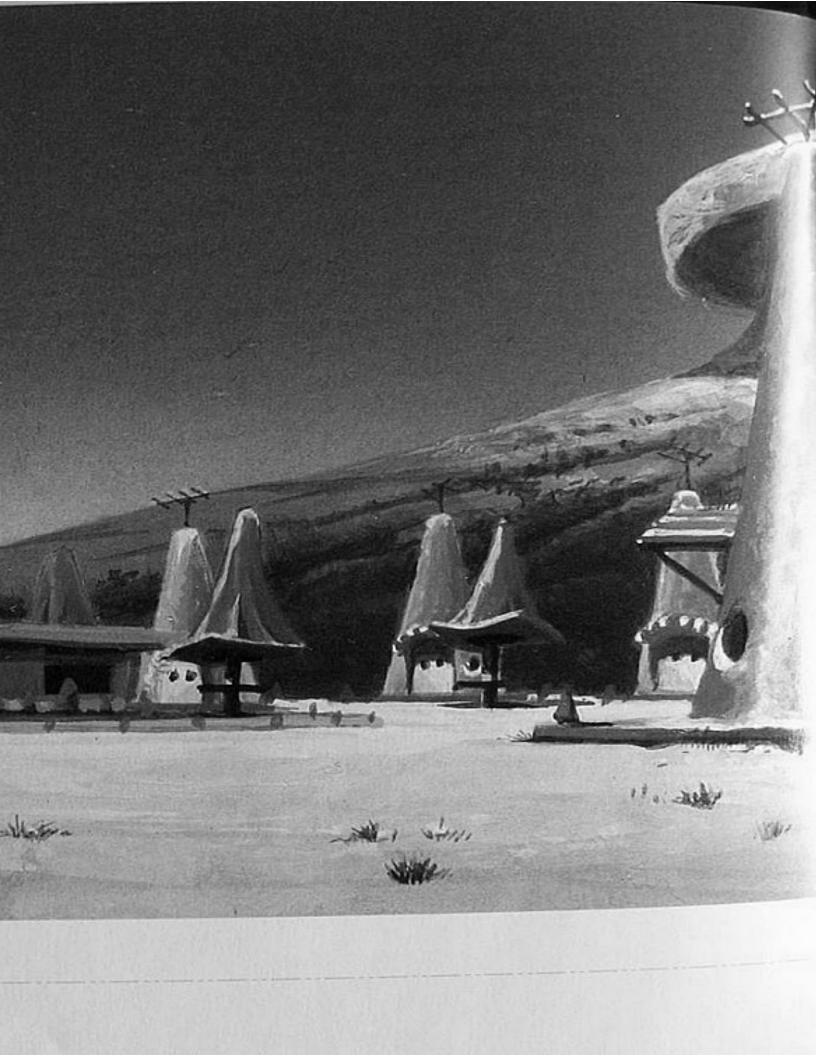






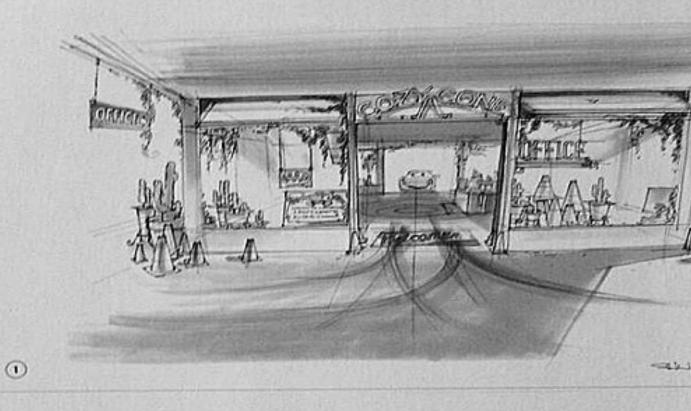


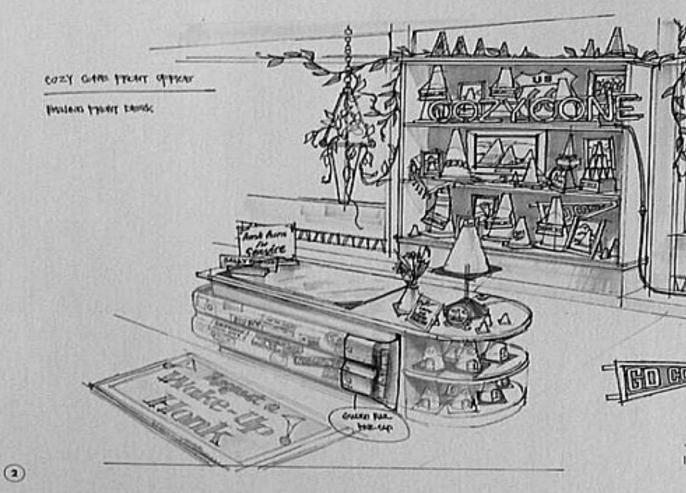


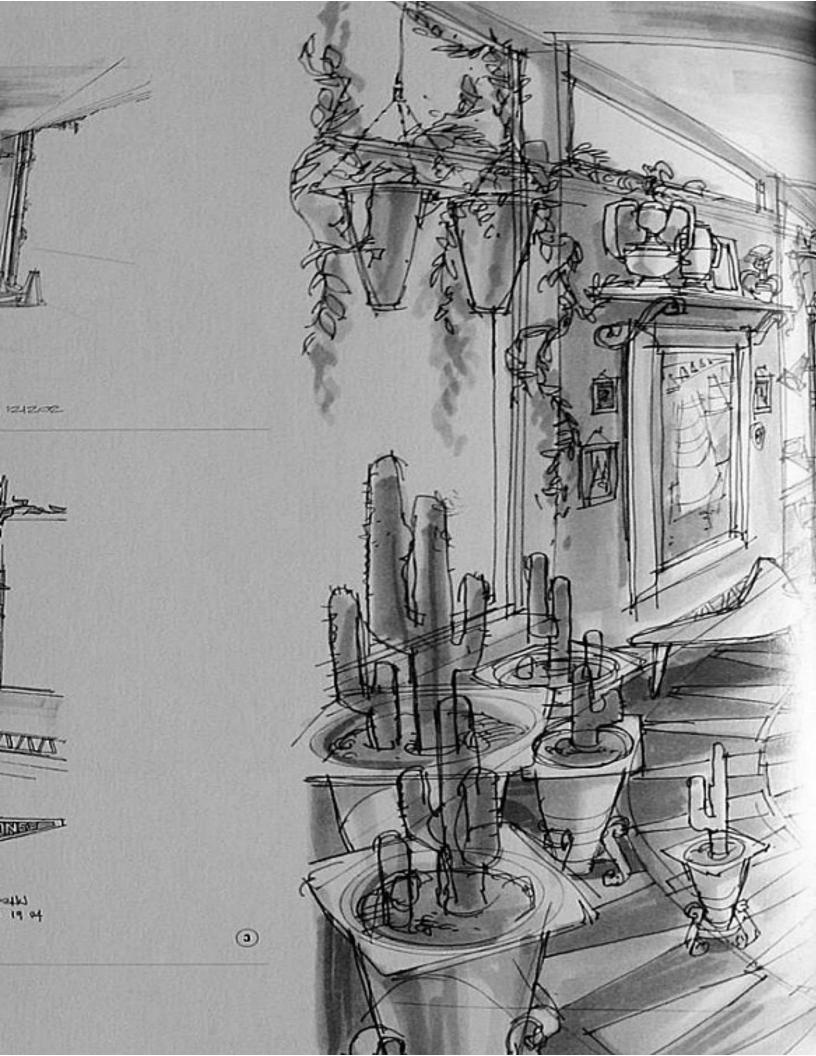


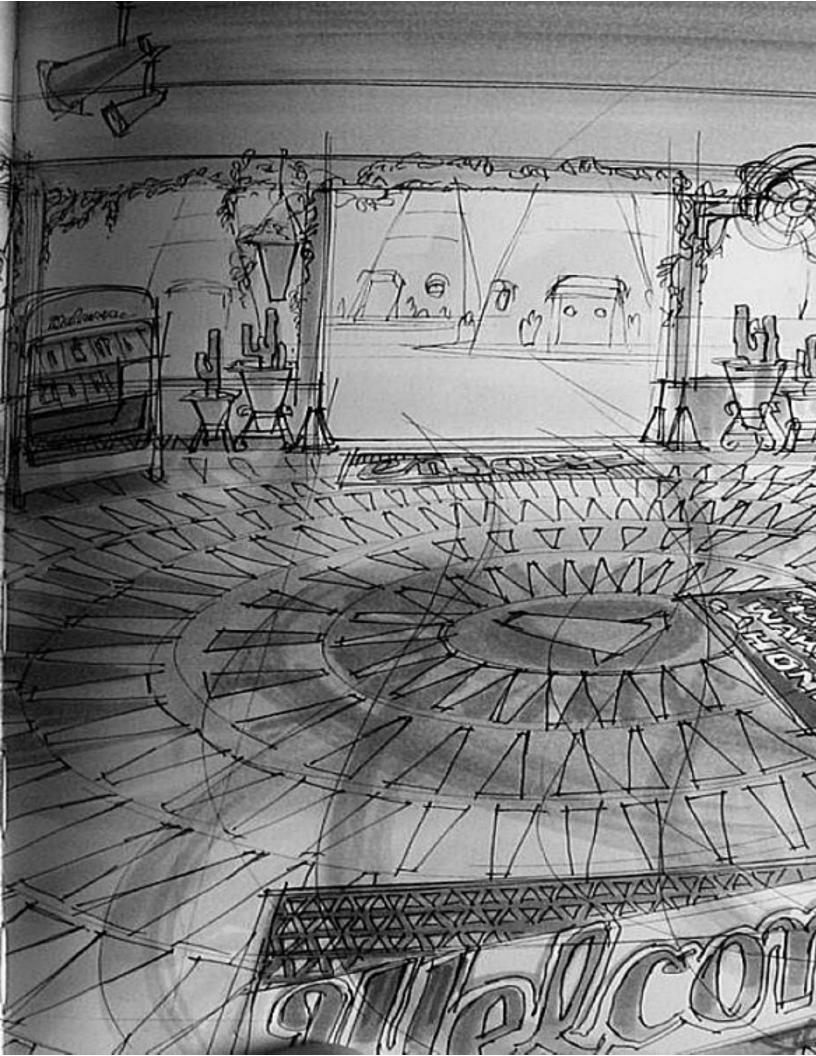


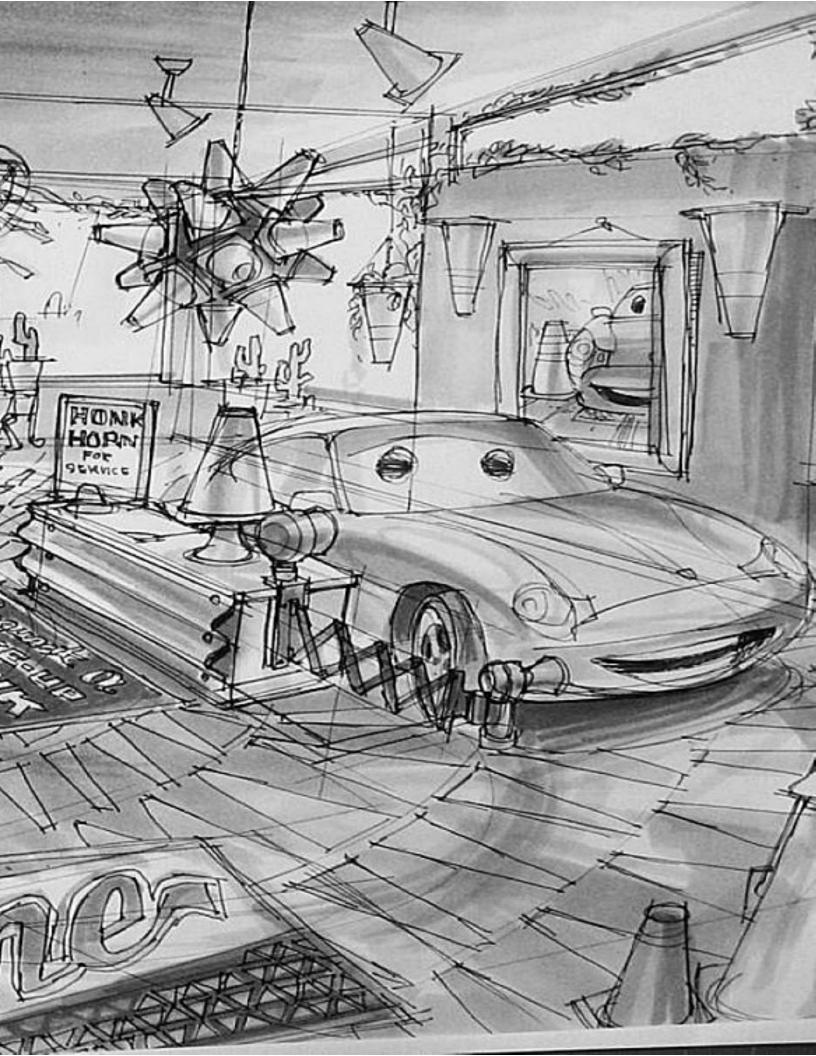


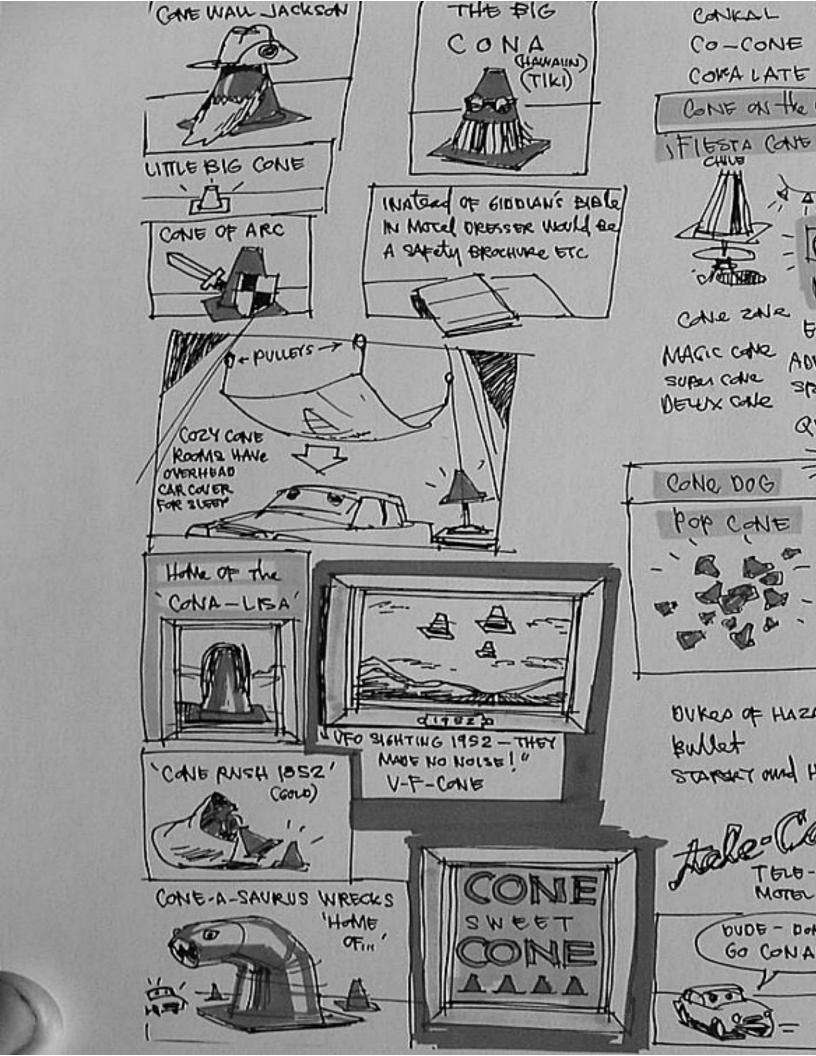


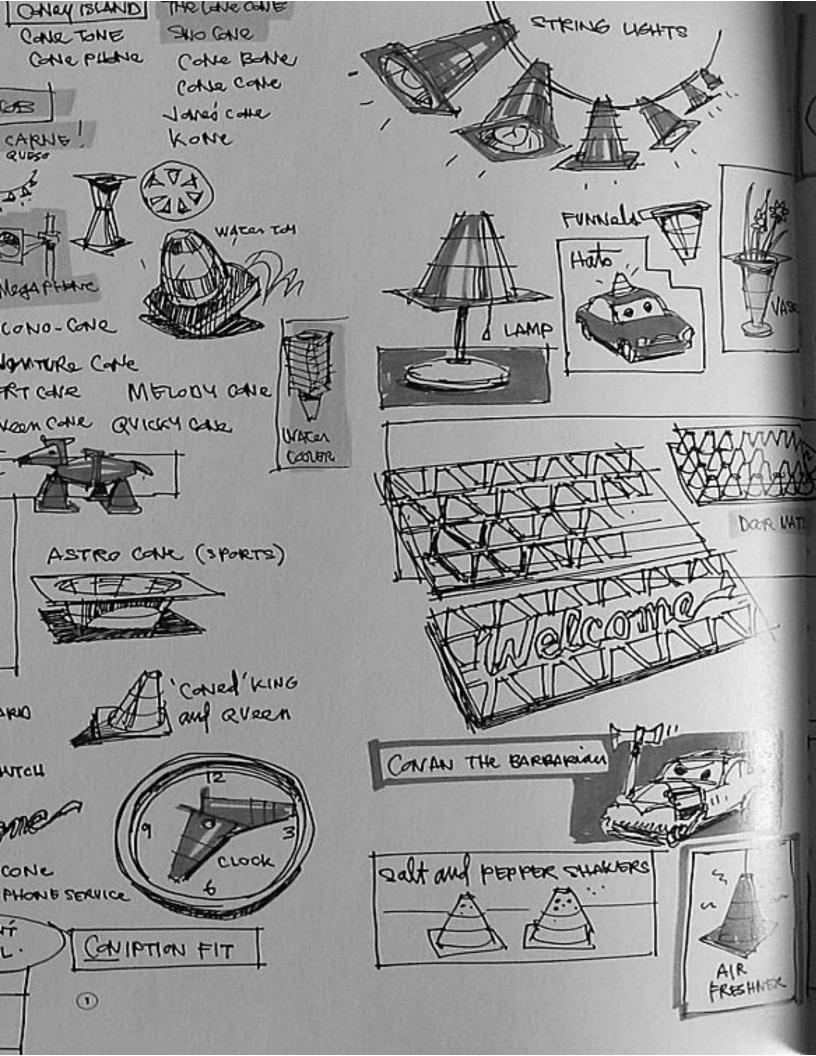


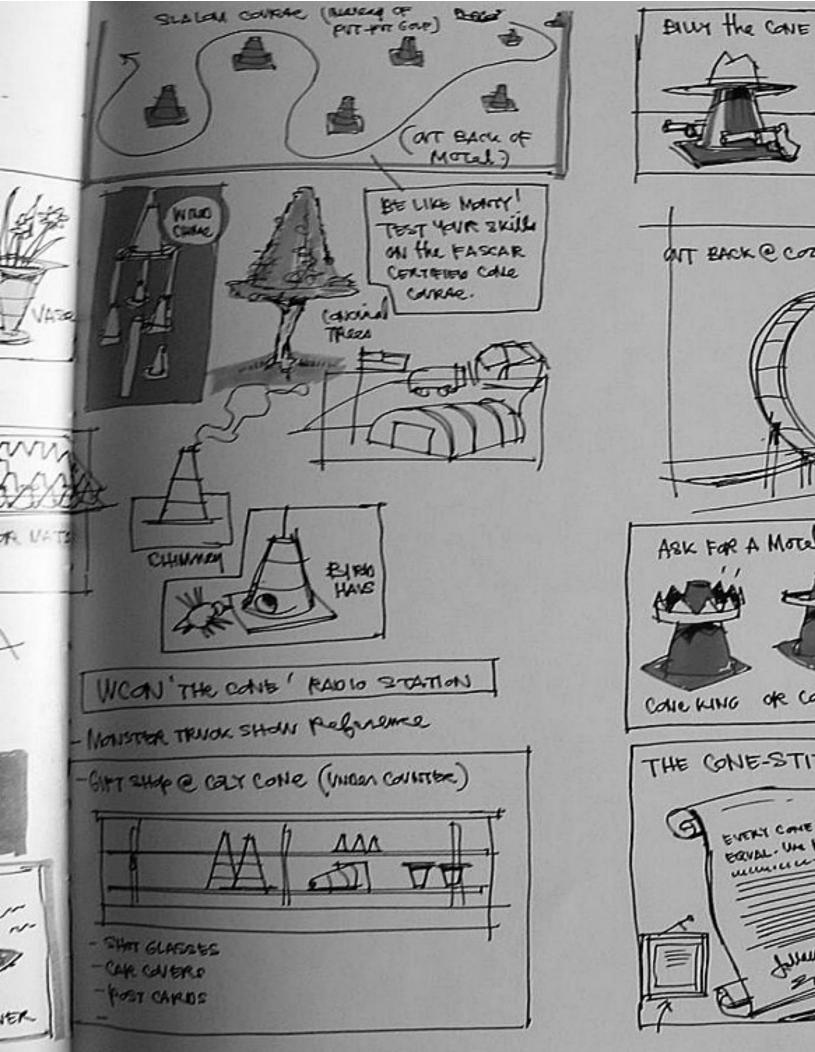




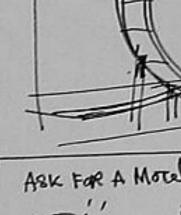


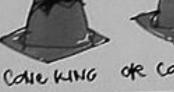


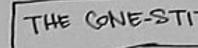




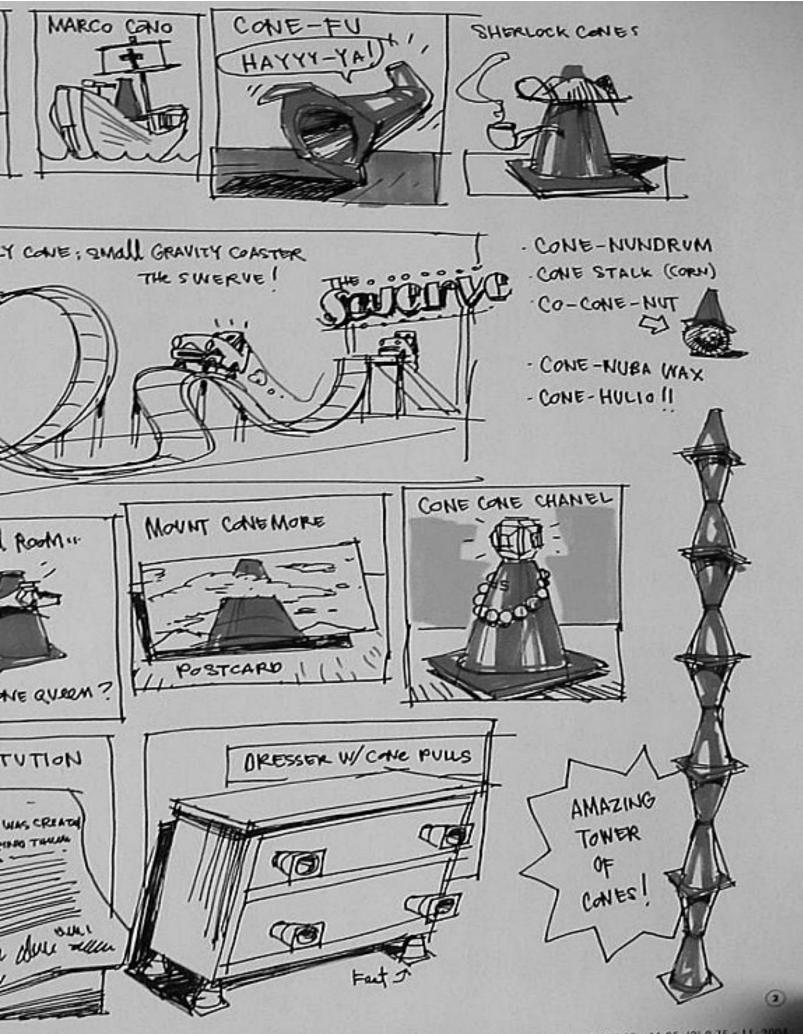


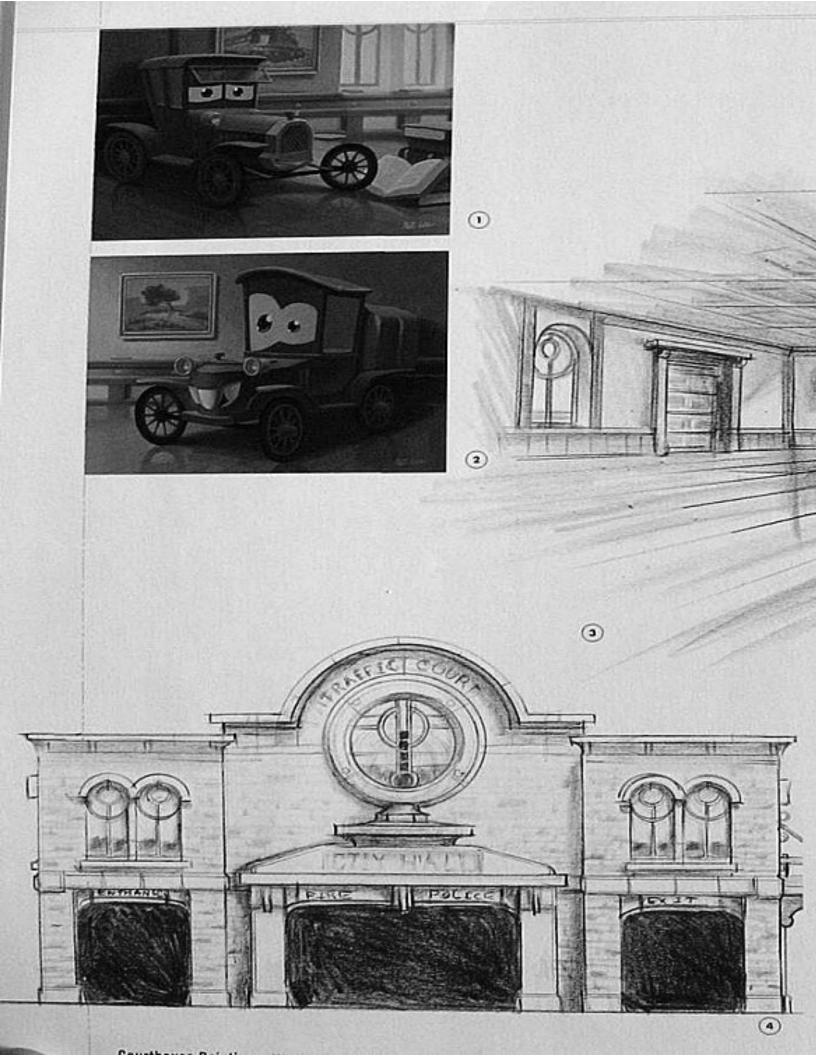


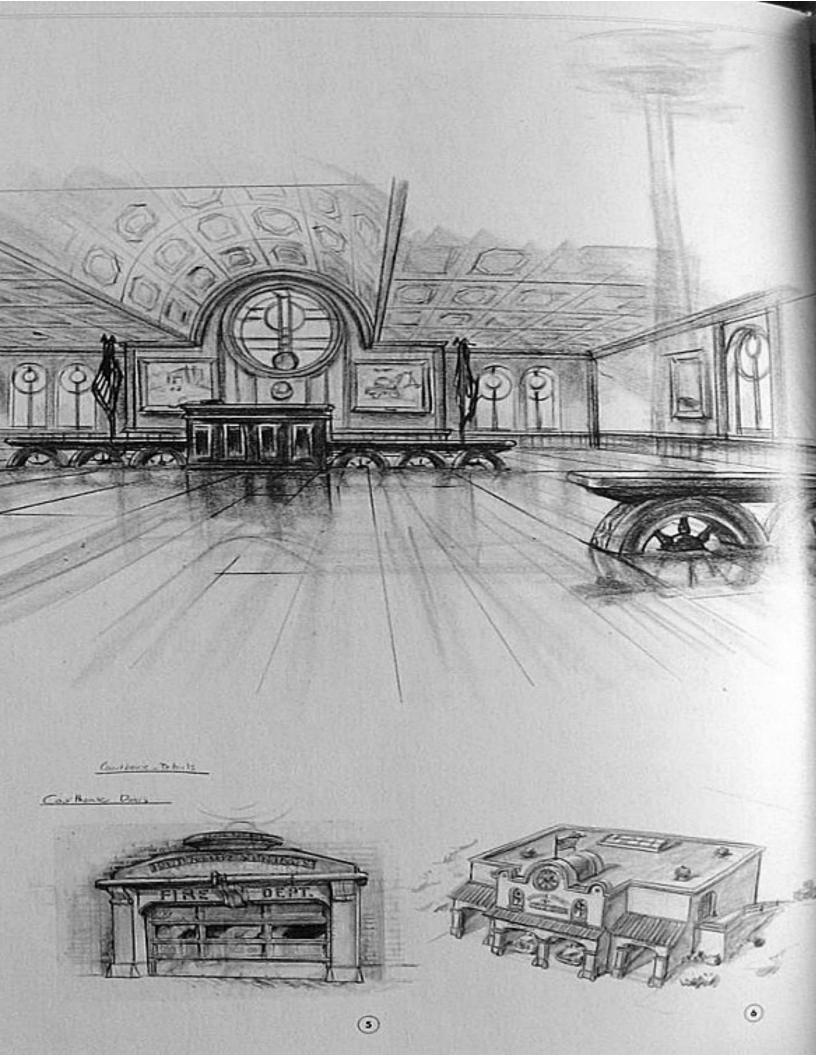


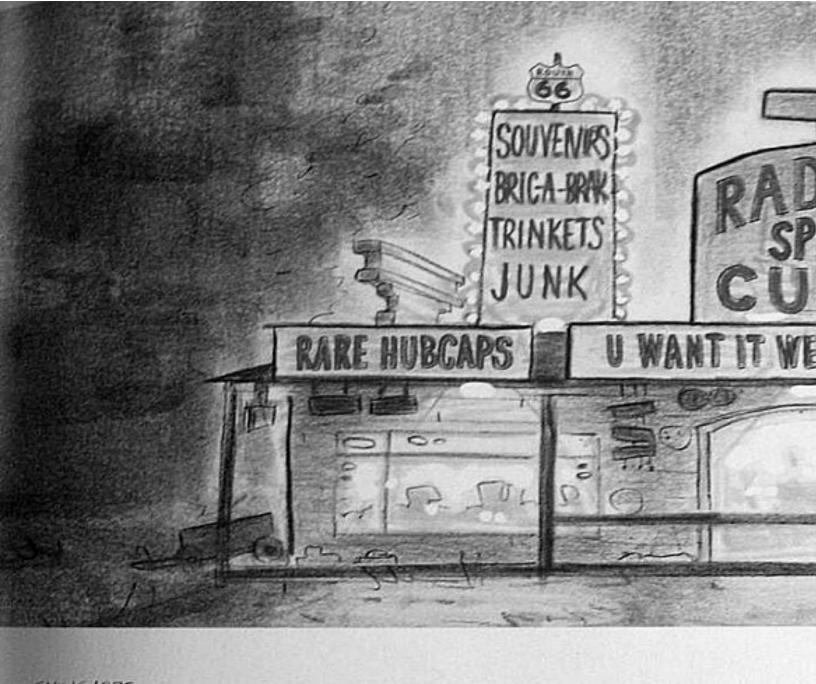


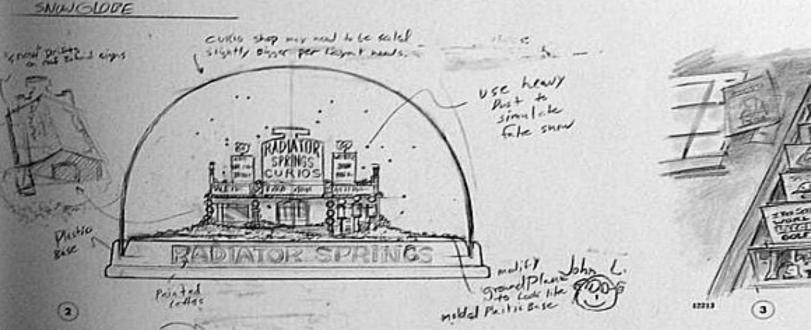


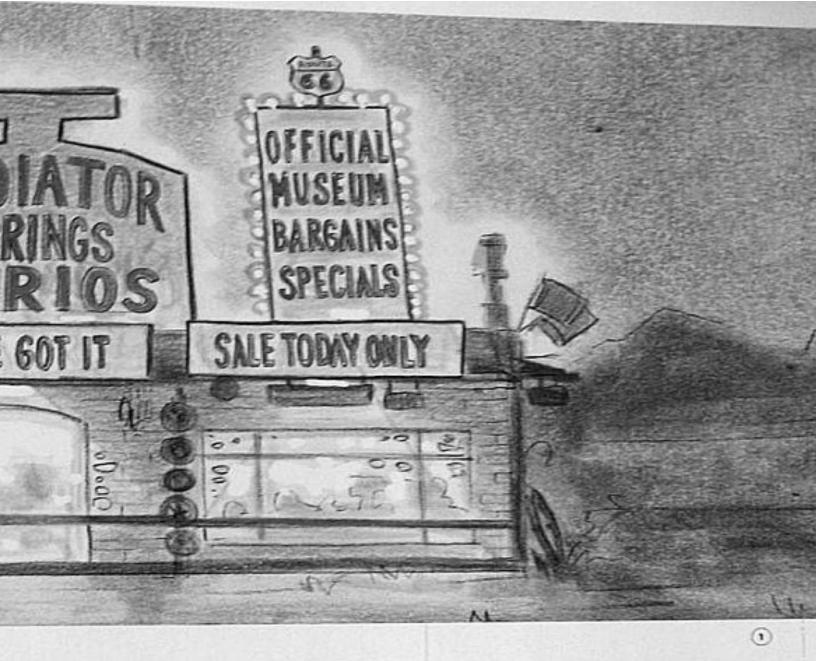














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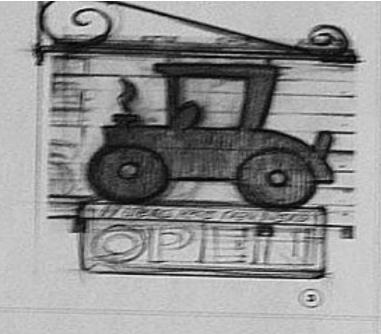












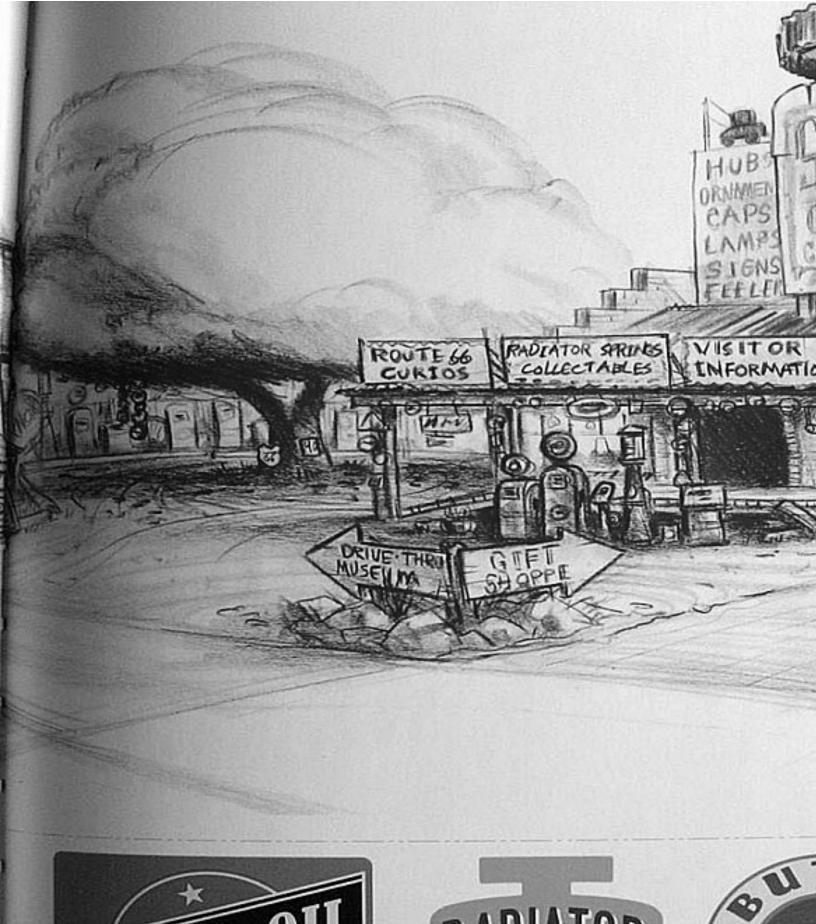








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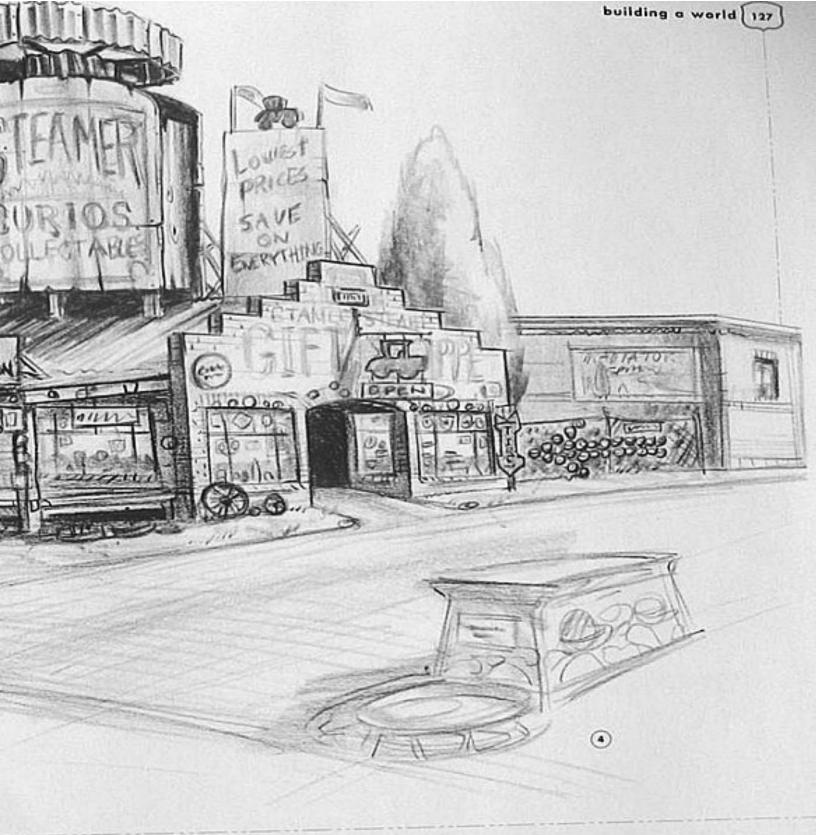


(5)



RADIATOR SPRINGS CURIOS

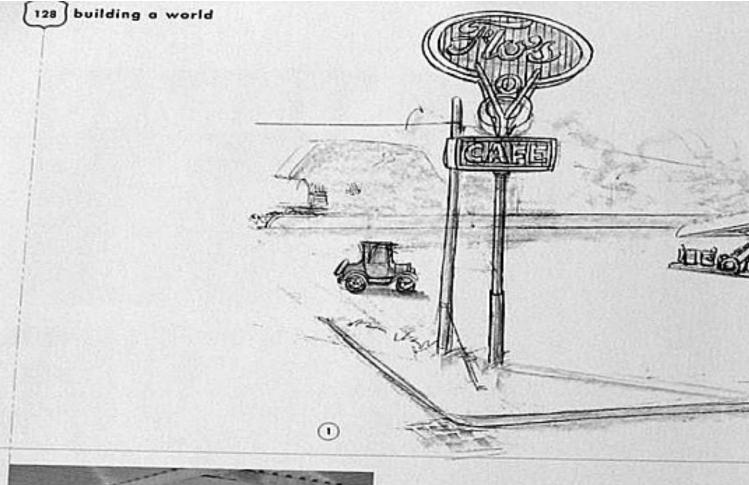






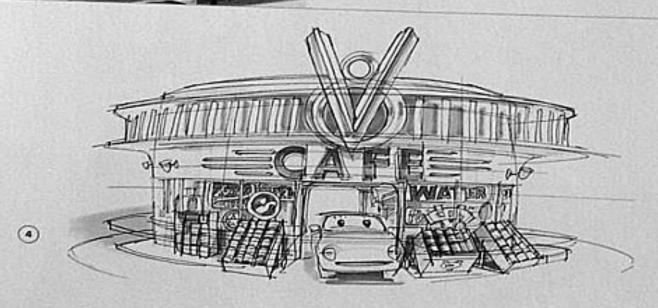




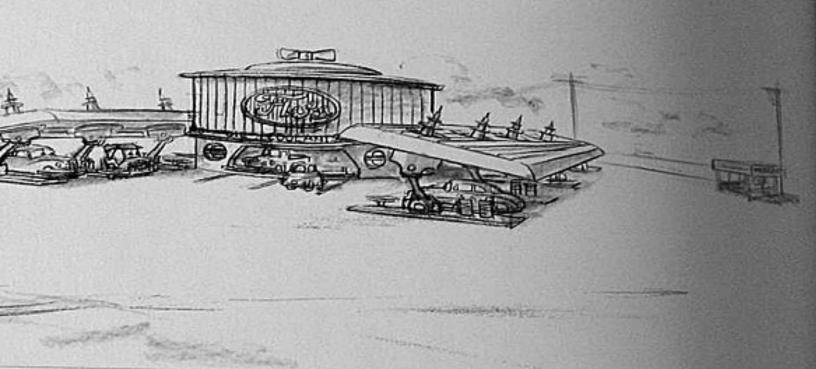




Jumbo Big Lugnuts



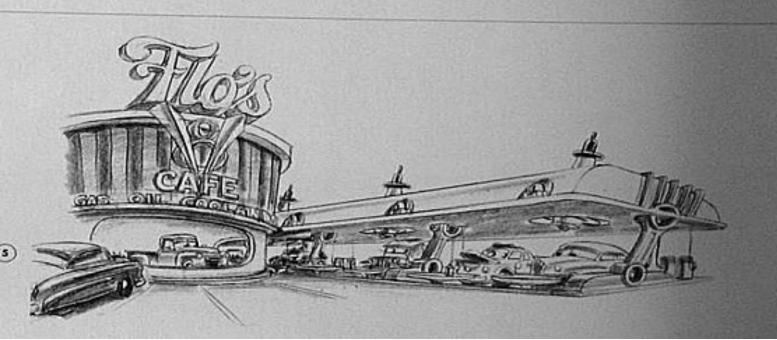
Flo's Café: Bud Luckey, Pencil, (1) 10.5 x 5.25, 2002, (5) 10.5 x 6.25, 200

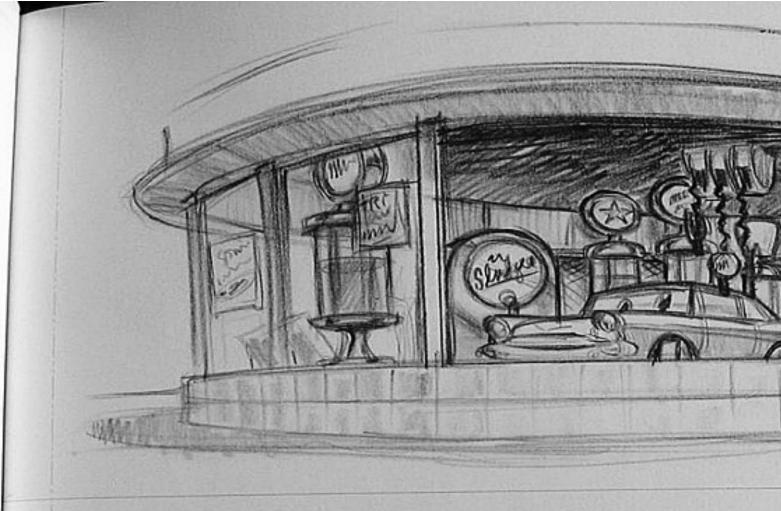


GREASY GREASE HOT BRAKE PADS LUBE-O-LICIOUS

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DIP

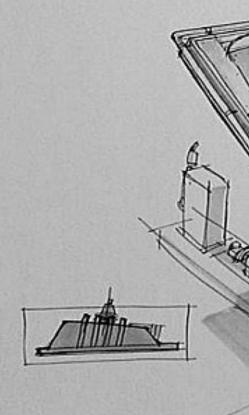




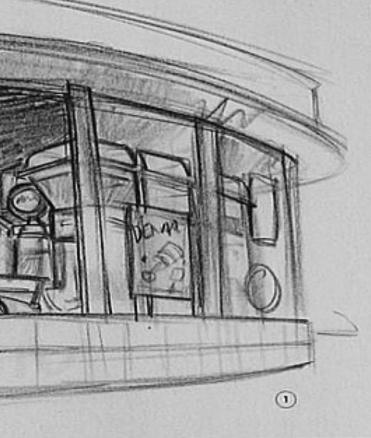
* COLD ICE COLD COOLANT!



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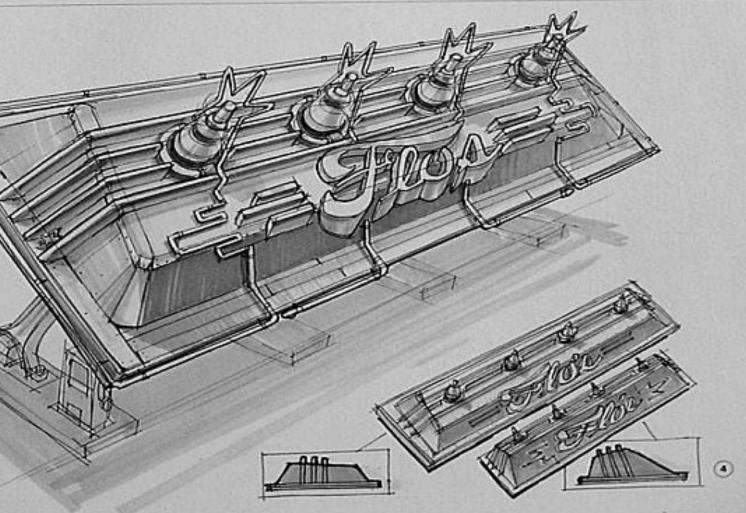


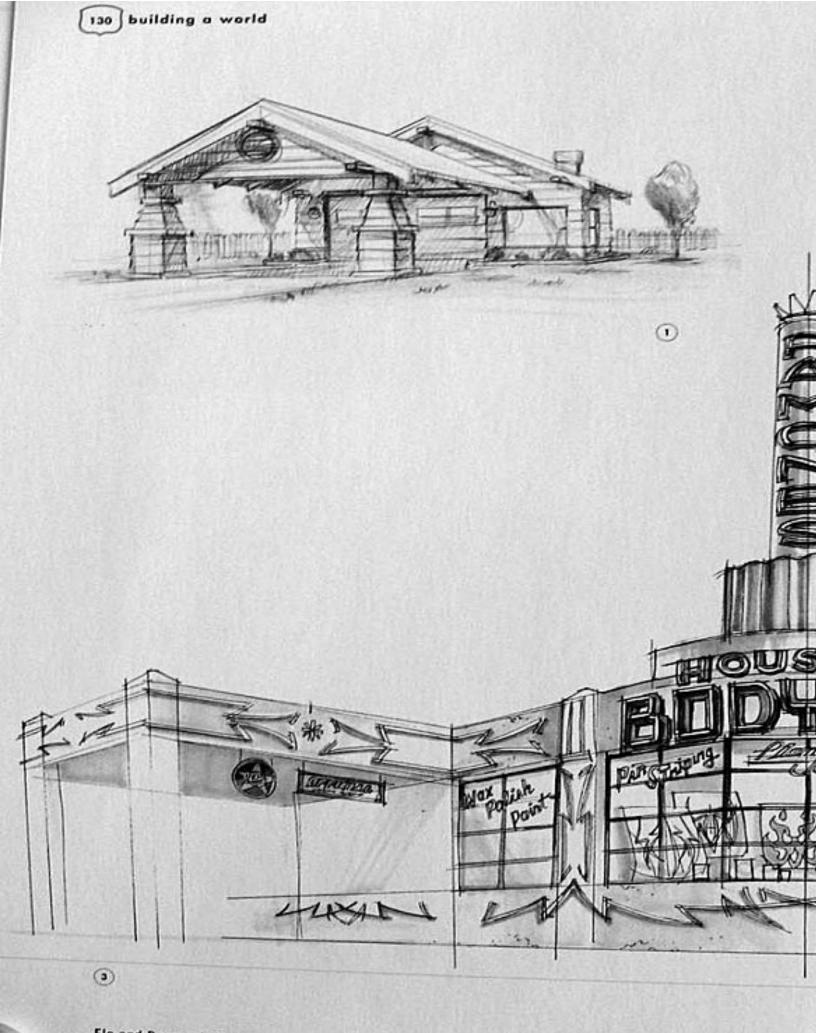




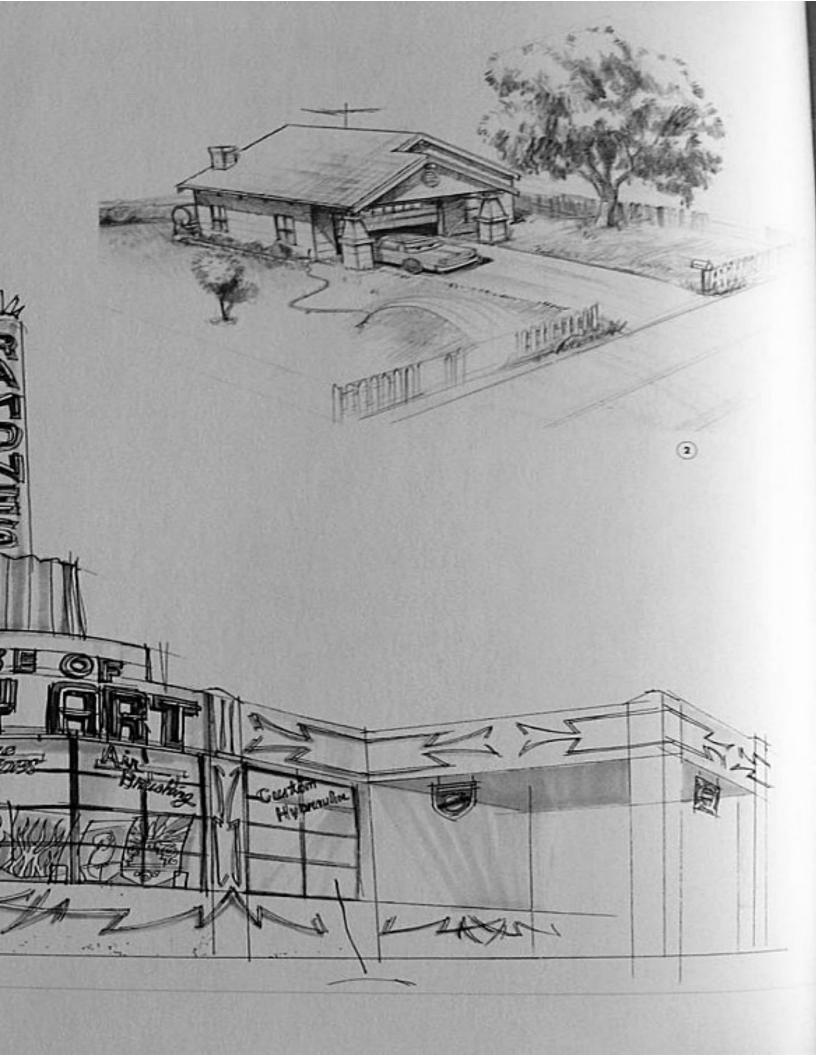
CAR-HOP SERVICE

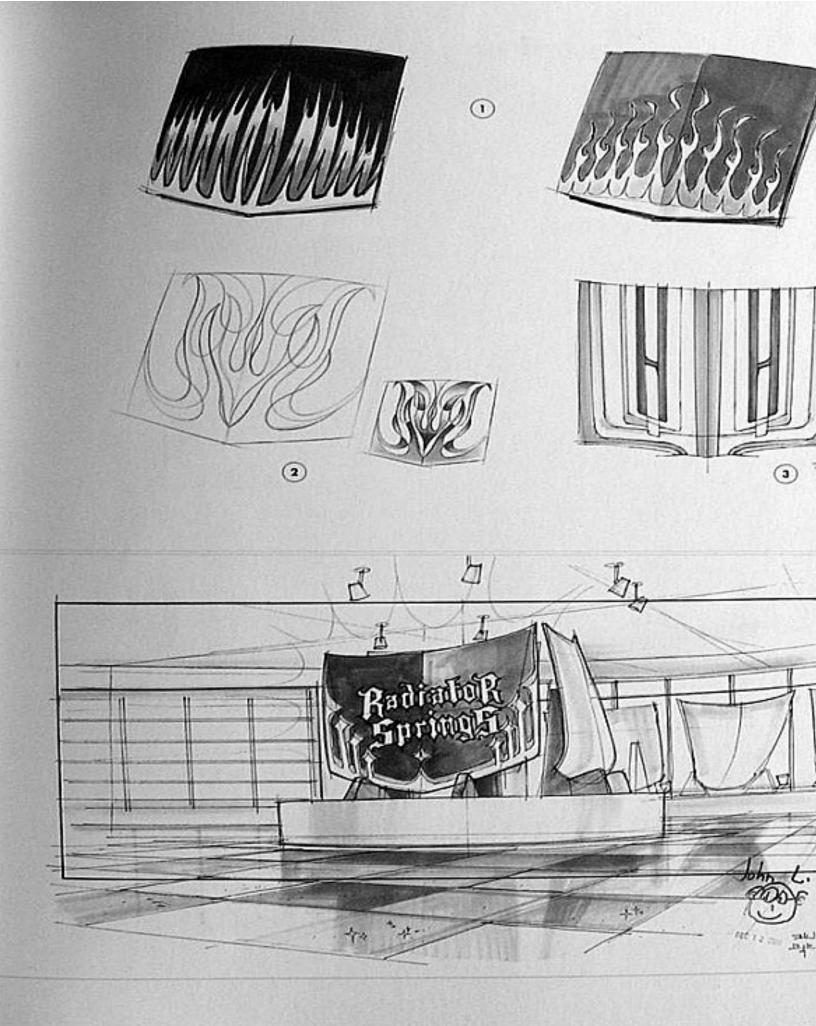




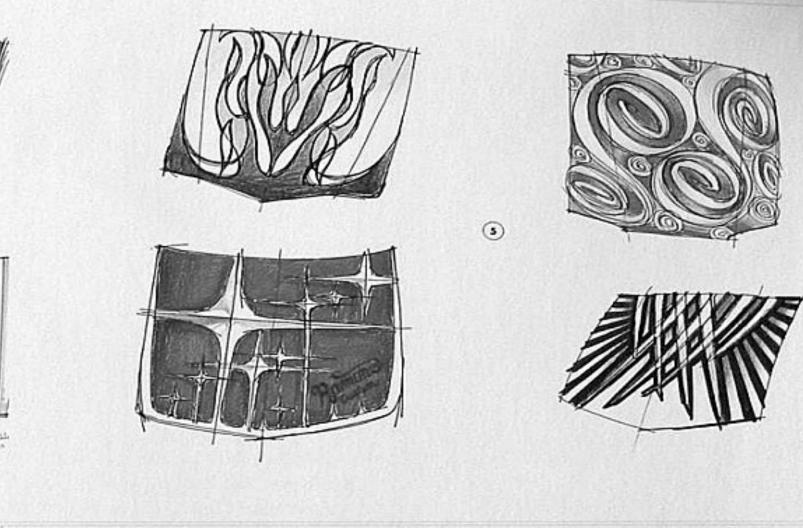


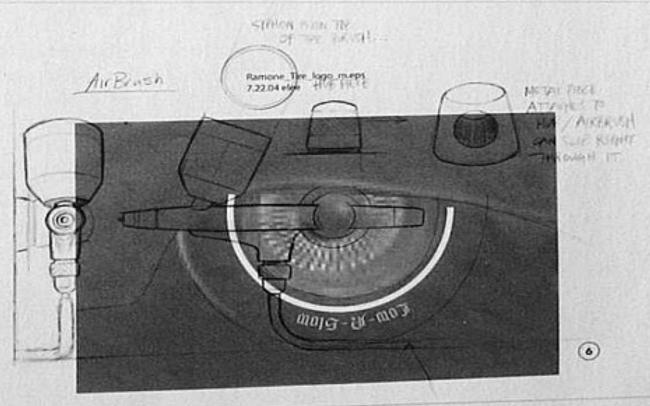
Flo and Ramone's House: Nat McLaughlin, Pencil, (1) 11 x 5, 2004 (2) 17 x 11, 2003, Remarks





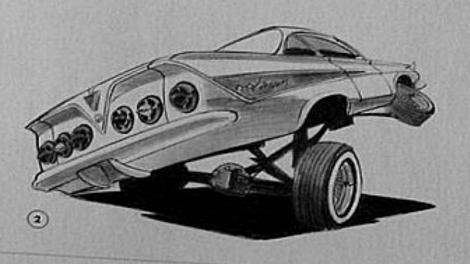
Ramone Paint D





esigns: Jay Shuster, Pen/Marker, (1) 17 x 11 each, (3) 17 x 11 [detail], (4) 17 x 11; 2004. (2), (5) Jay Shuster, Pencil/Marker, 17 x 11, 20
Ramone's Airbrush: (6) Albert Lozano [overlay] and Jason Bickerstaff [model], Overlay/Pencil/Digital, 9.75 x 10.5, 20

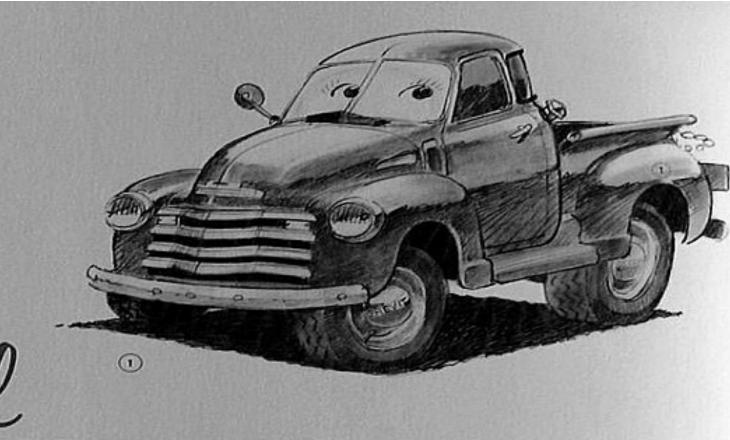
PIT STOP Dave De



In 2000 Pixar reached out the foremost car artists who a generation of fellow autor illustrators. "Big Deal," a nic in the Marine Corps, was do asked to visit the studio.

"I heard all about their plans and a bunch of others and the portfolio," recalls Big Deal. " when we finished I realized in meetings I'd ever had in my I think we all clicked because believable cars. Since I'm bossionate 'wrenchhead,' when cartoony, but it looks like a contract of the since I'm bossionate in the since I'm bossionate I'm bossiona

Big Deal not only contributed ceptual artwork to the film but at the studio to teach the story best to draw an automobile.



to Dave Deal, one of se work has spawned notive cartoonists and skname Dave picked up elighted when he was

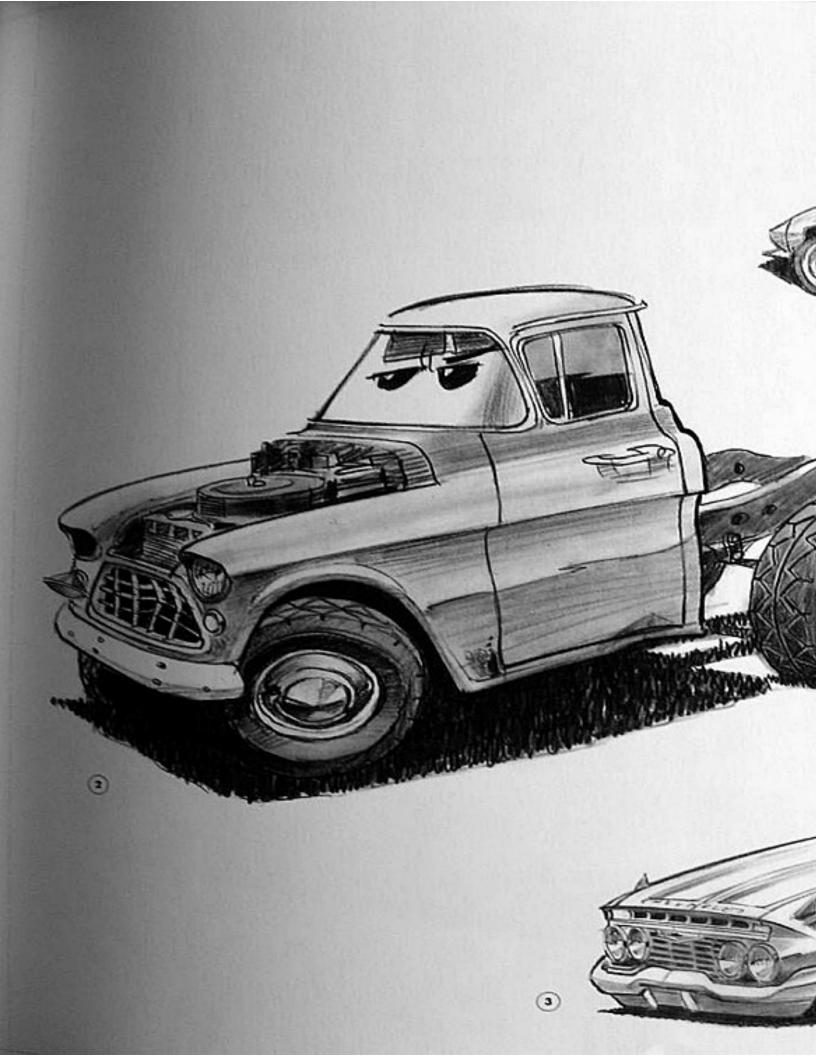
is from John Lasseter
then I showed them my
They devoured it, and
it was one of the best
life. I was honored and
I John really wanted
th an artist and a pasI draw a car it may be
ar."

his fair share of conalso held a workshop board artists how "I had a large room filled with very talented people watching me at the drawing board," says Dave.

"Most people who want to draw a car in perspective start by drawing a box and then sliding the car in so they end up with a rigid drawing. I don't approach it that way, but I had them start by drawing a Ford and a Porsche in boxes."

The resulting Fords looked like bars of soap or shoe boxes, and the Porsches certainly didn't look right. Then Dave had the artists draw the same cars inside circles. Now the Porsches appeared rounded, like mangos.

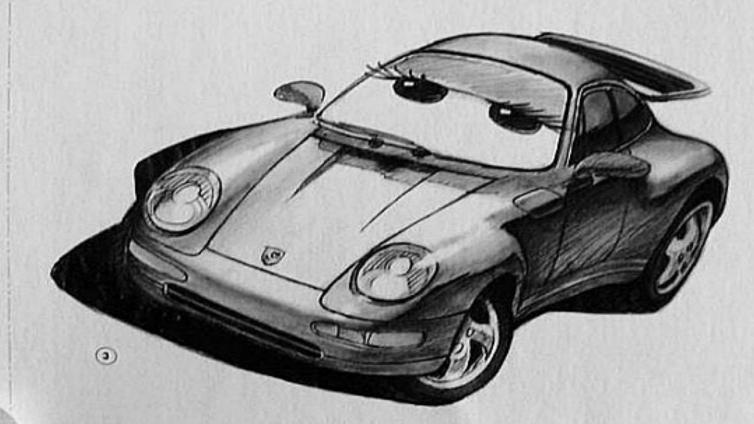
"So I drew a mango," explains Dave, "and I put in some shadow and added a couple of fenders and a windshield and made the tires hang down like they were grabbing the road. It was a wacky little Porsche, but it had gesture and correct detail. At that point everyone in that room stood and applauded. It was an epiphany. They saw it was a new way to draw."







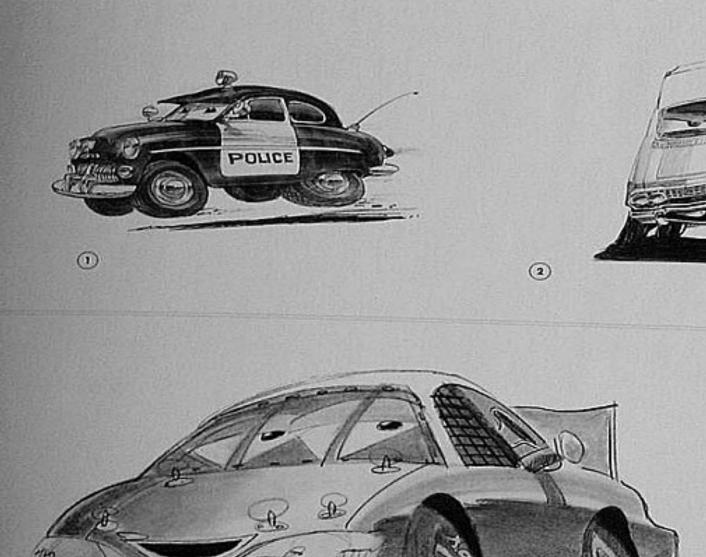


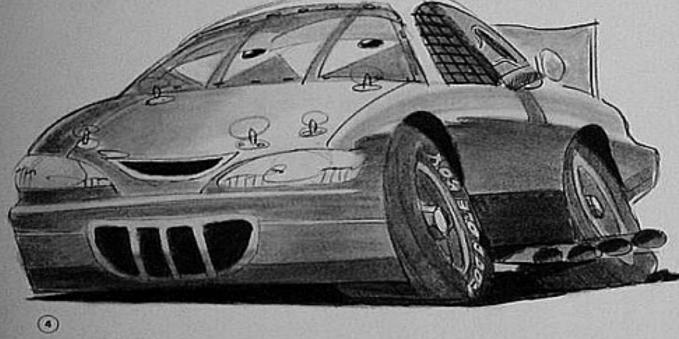


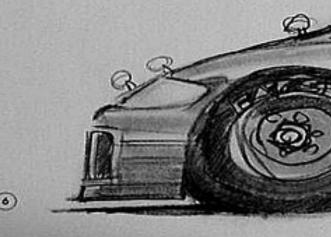






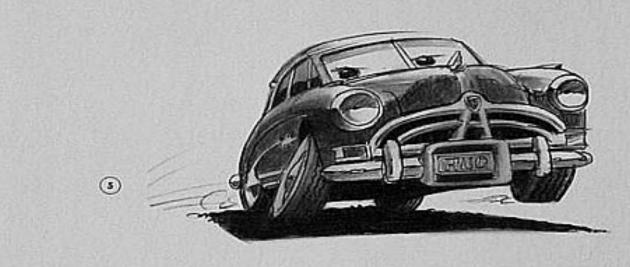


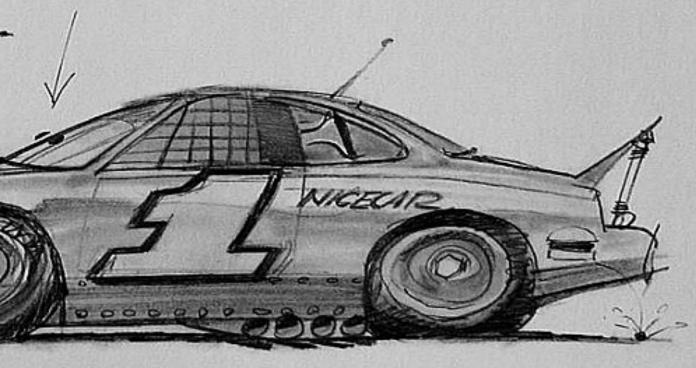


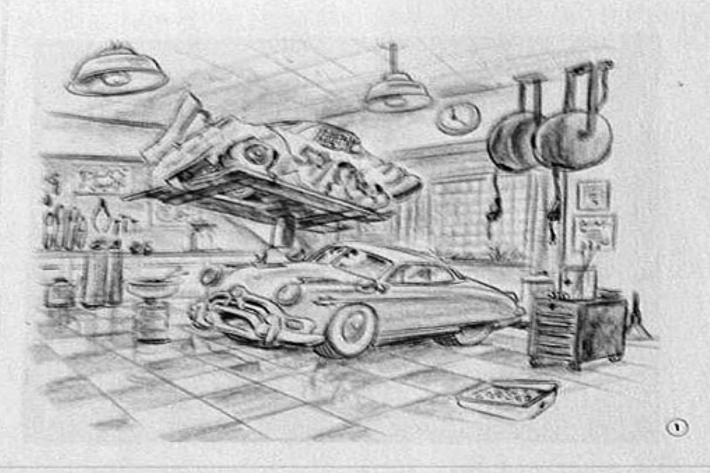




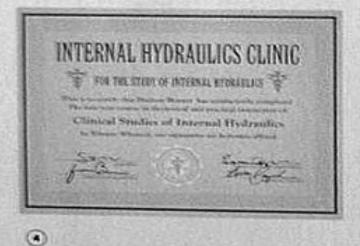






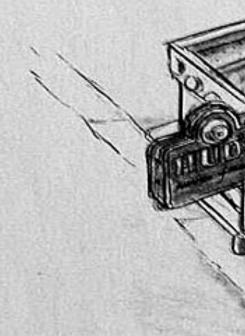






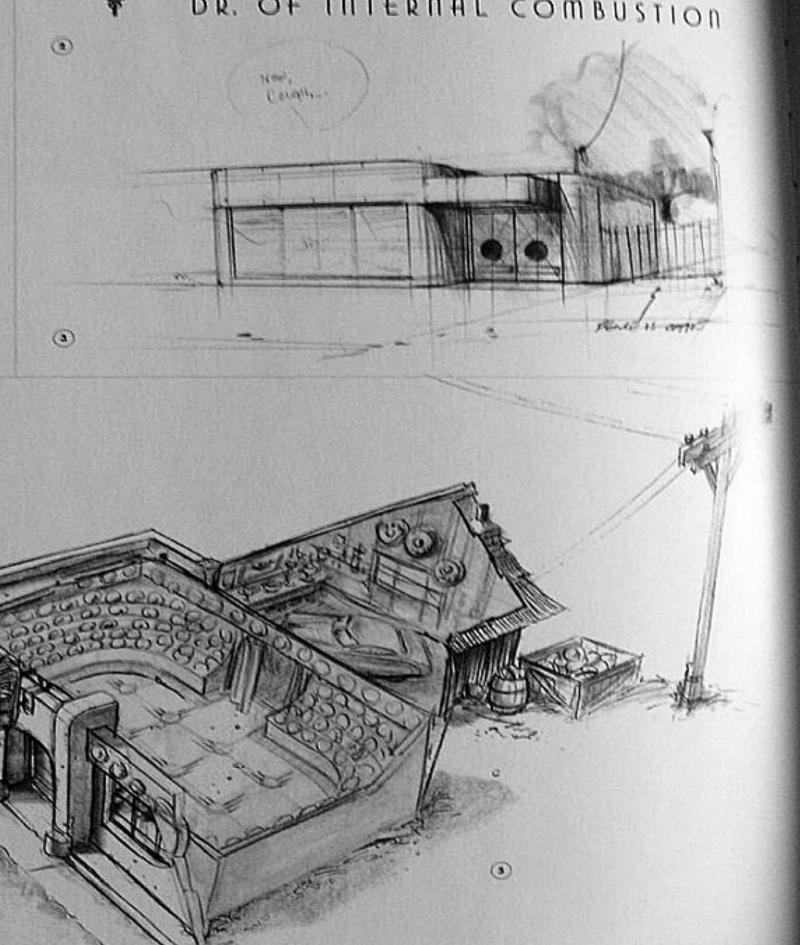
Doc's Clinic: Bud Luckey, Pencil. (1) 14 x 11, 2000; (5) 11 x 8.5, 2001. (3) Bill Cone, Pencil, 15.5 x 9.25 (detail), 2003.

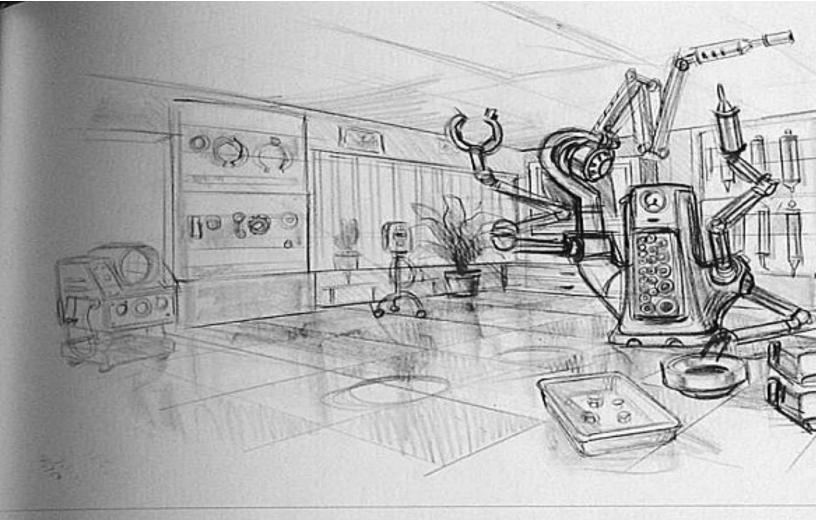
Clinic Signage and Diplomas: (2), (4) Ellen Moon Lee Digital 2004



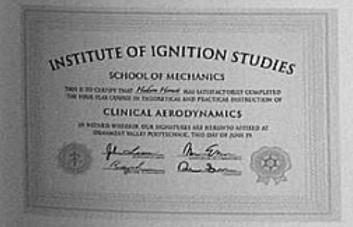


DOCTOR HUDSON DR. OF INTERNAL COMBUSTION

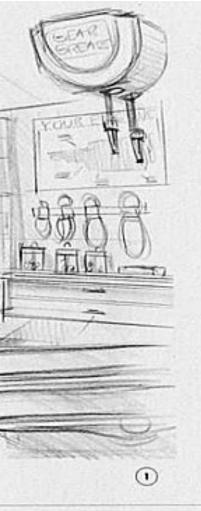


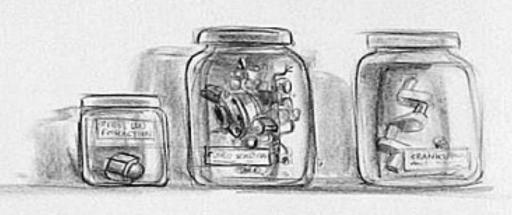




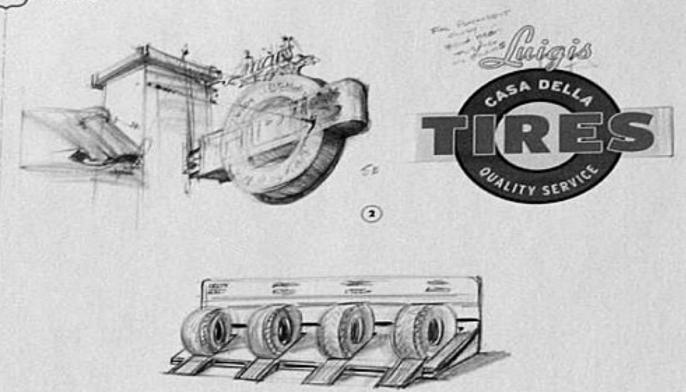


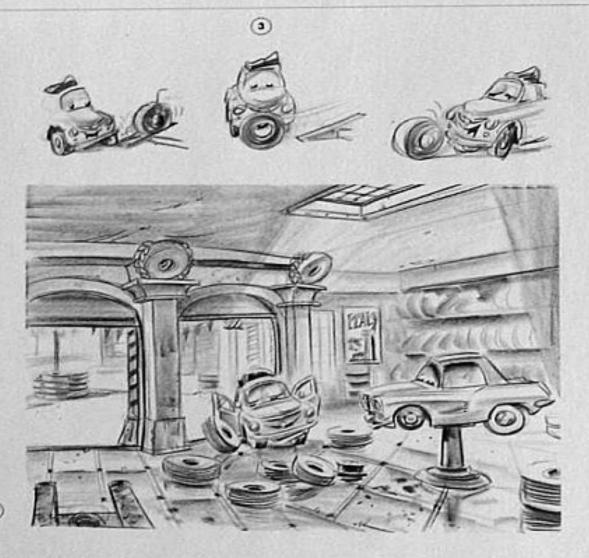






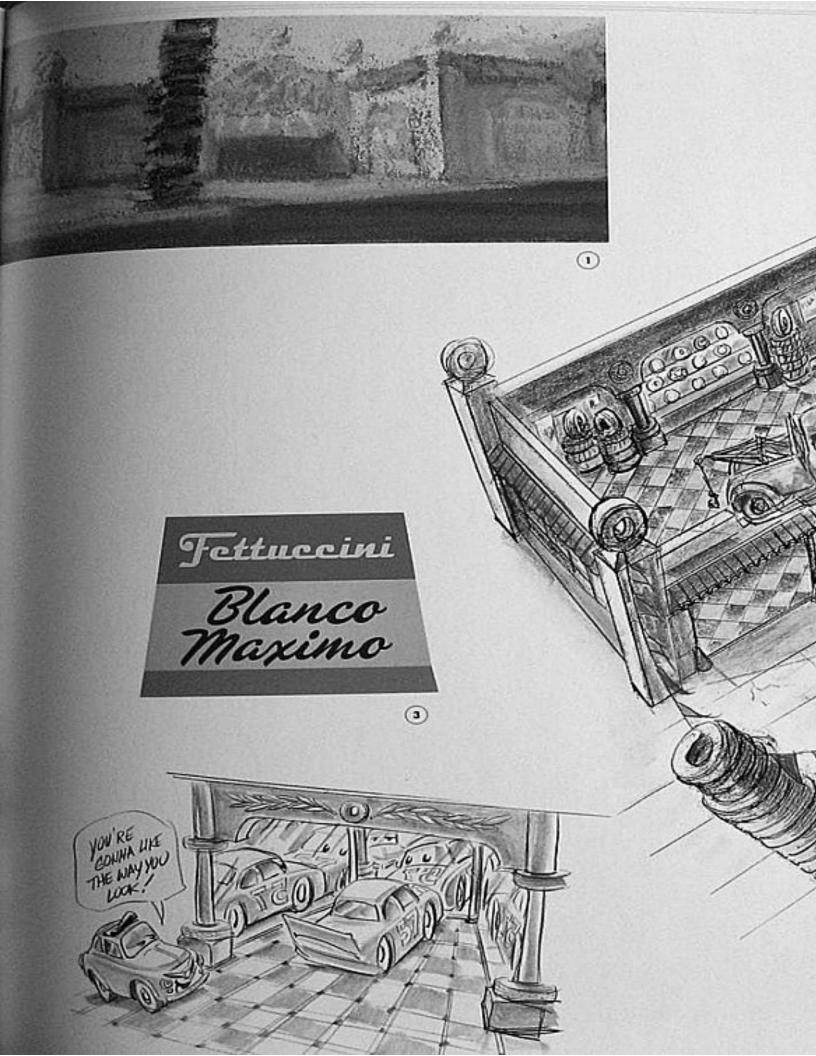


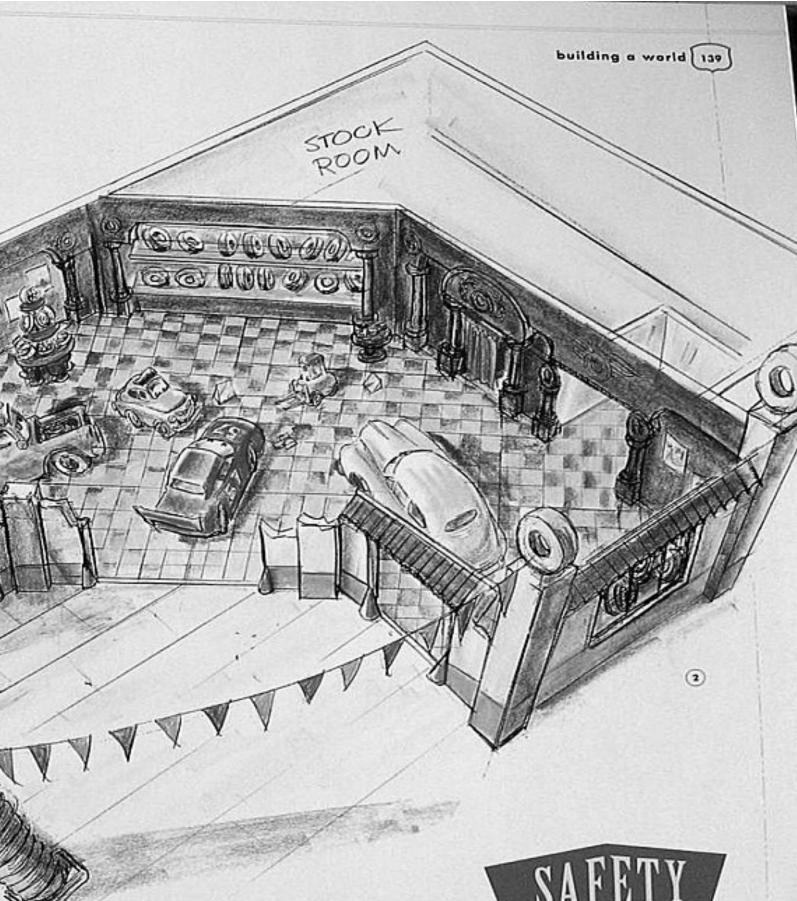




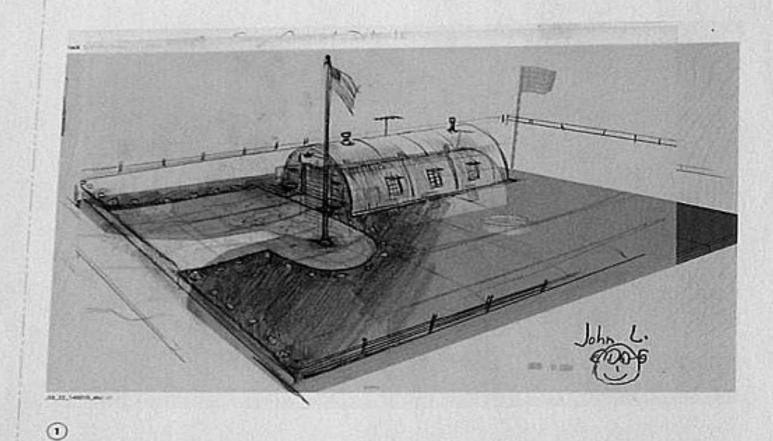
Luigi's Tire Shop: (1) Jay Shuster, Pen/Marker, 11 x 17 (detail), 2002. Bud Luckey, Pencil, (3) 11.25 x 6.5 (detail), (4) 11 x 8.75; 2001. Signage: Ellen Moon Lee (graphics) and Bill Cone (layout), (2) Pencil/Digital, 8.5 x 11; 2003.

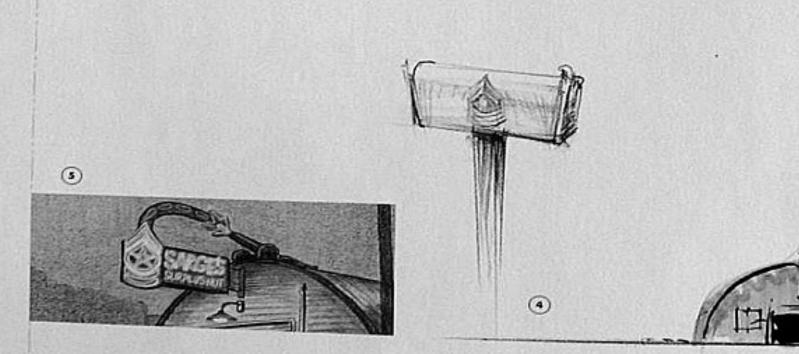




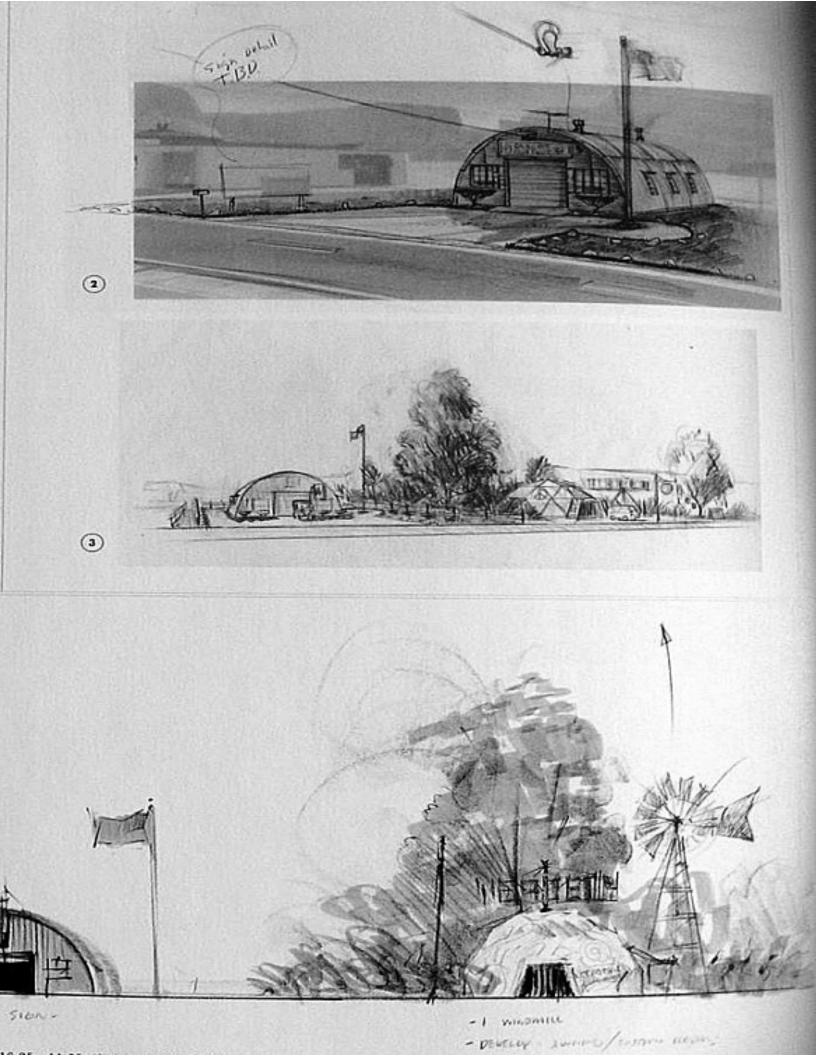


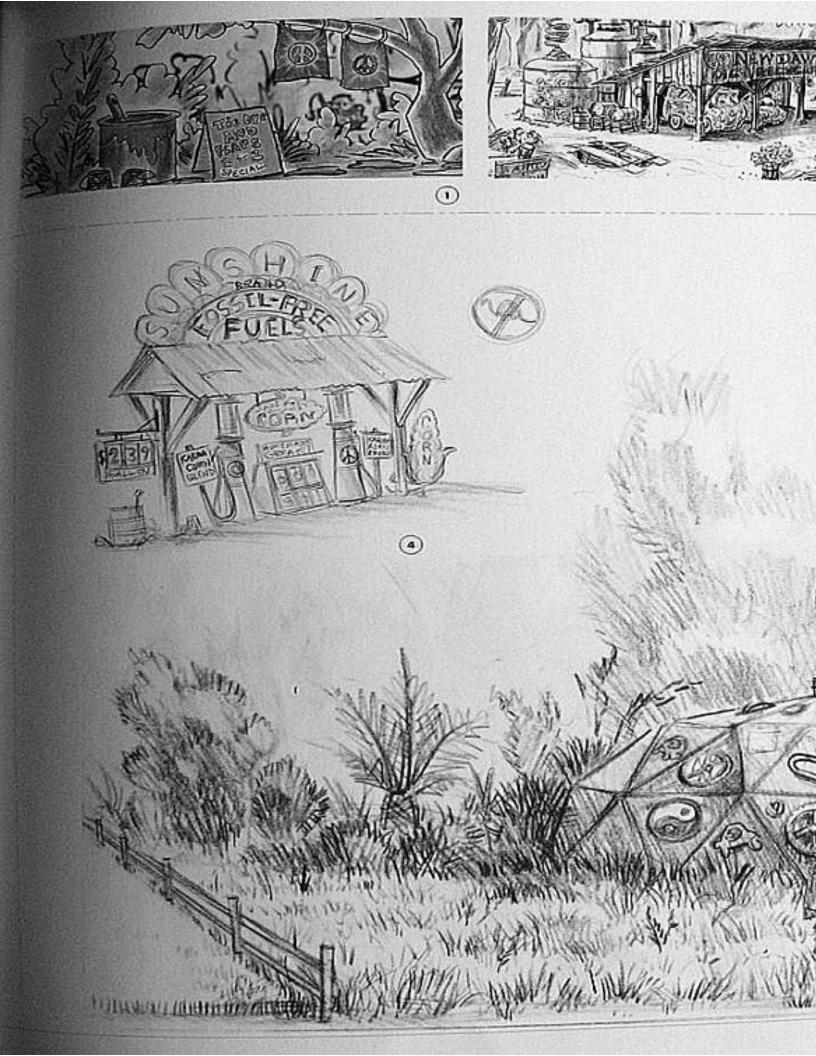
SAFETY TREADS

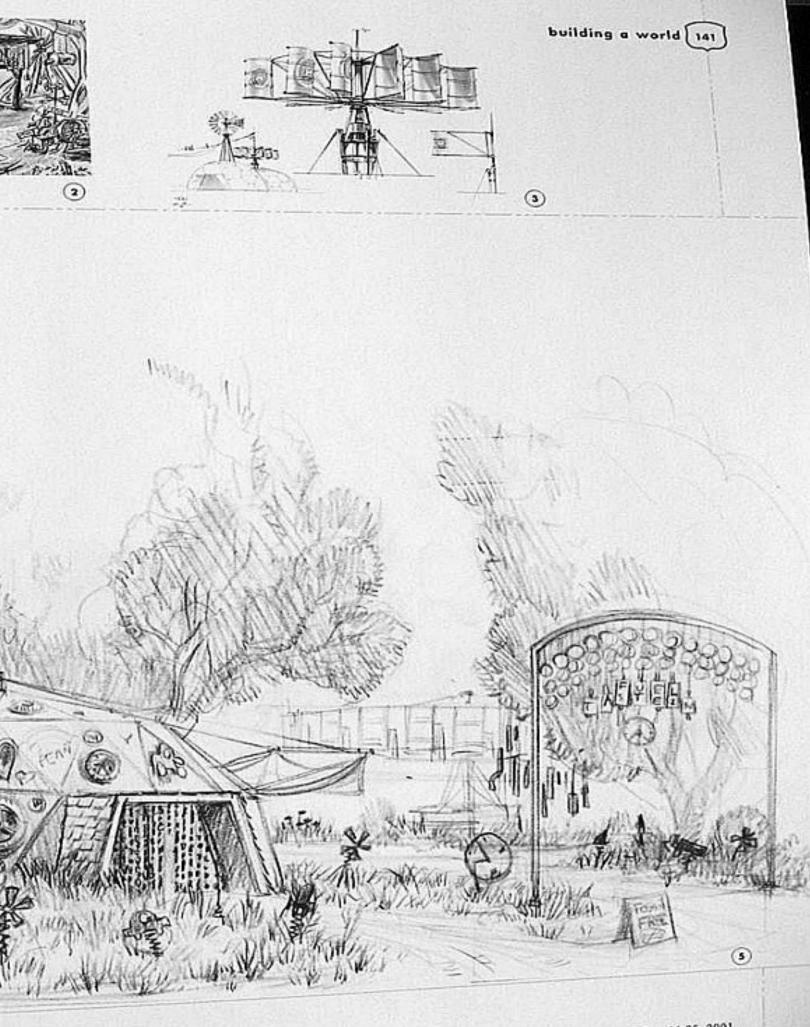




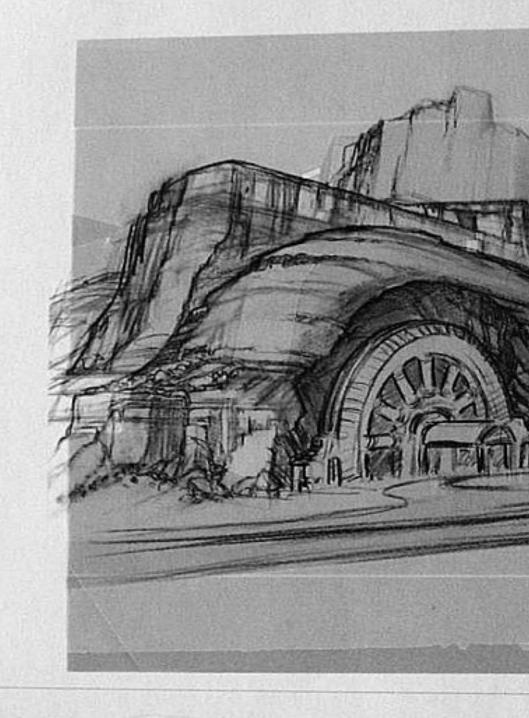
Sarge's Hut: Nat McLaughlin (overlay), Gary Schultz, Mark Adams, and Suzanne Slatcher (model). Overlay/Popularia Late

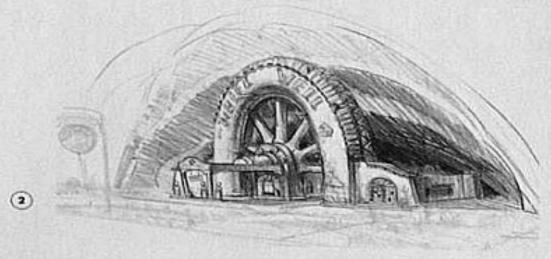






2004. (2) Bud Luckey, Pencil, 8.75 x 11.25, 2001.

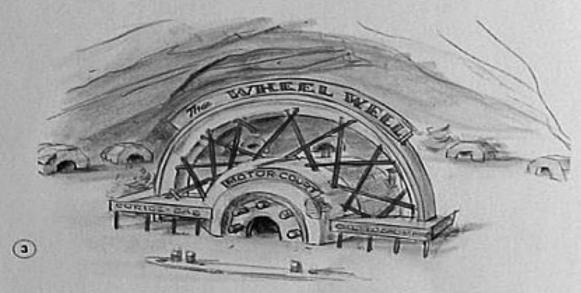


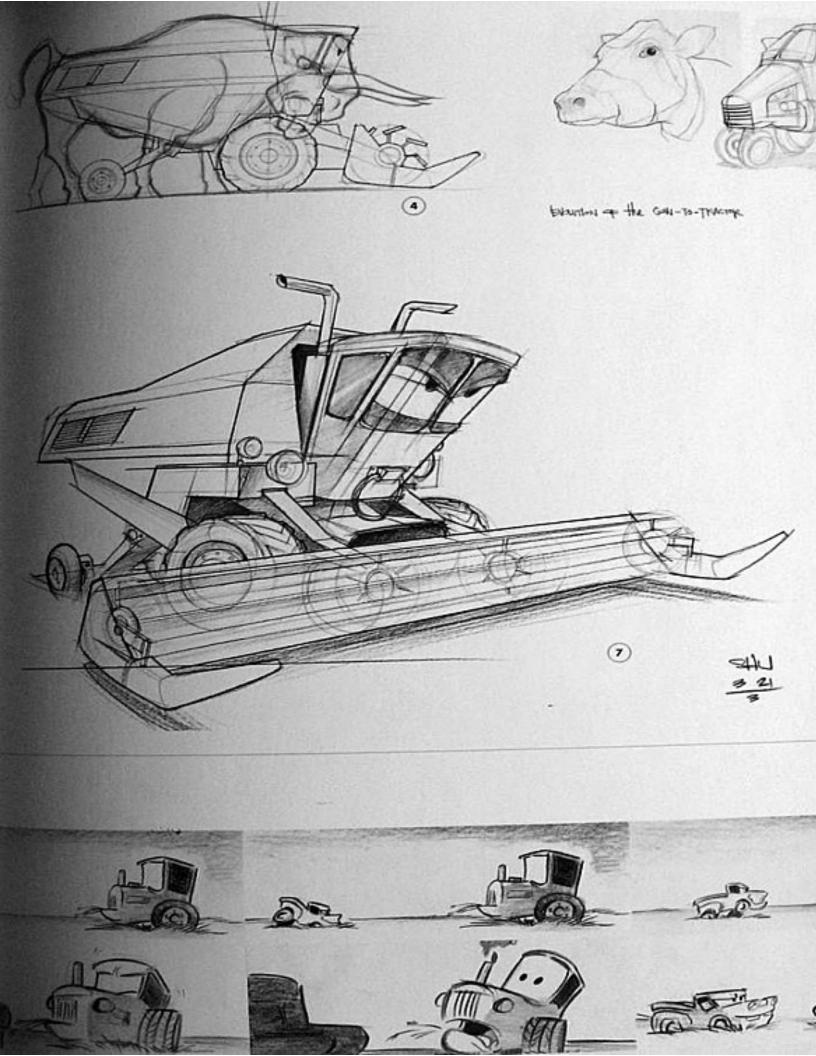


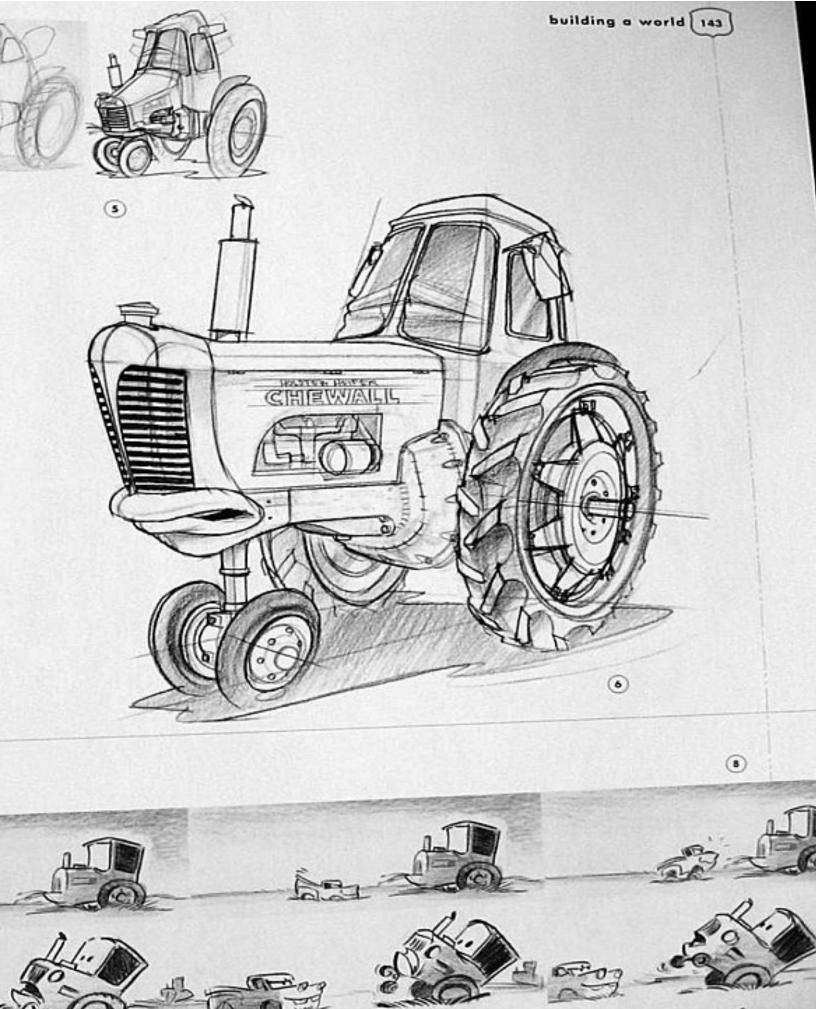
The Wheel Well Motel: (1) Anthony Christov Joverland and Sussess Classes

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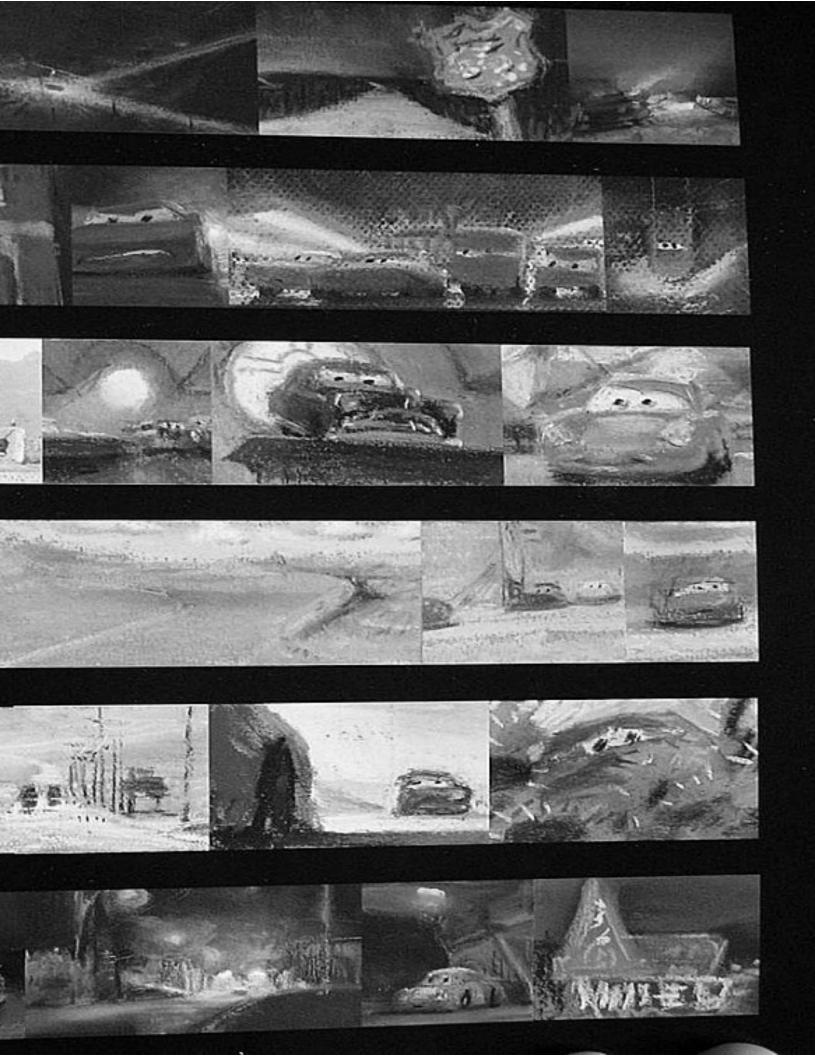
8/3



Film Color Scripts: (Pages 144-47) Bill Cone, Pastel, Various sizes, 2004-05.















Dead Ends

Throughout the development of Cars, the team analyzed story line, character arcs, and settings to monitor how it would all fit together. Storyboards were constantly being drawn, layouts and character models changed, dialogue rewritten, textures refined, voice talent considered and booked, and options eliminated.

"We never finish one of our films early," laughs Bud Luckey, development artist in the initial stages of Cars. "There's always something that can be changed and every time the film gets better and better."

That's definitely true, since several of the team's test rides ended up snarled in detours or on dead-end trails. Some characters who were dropped included Mr. Windshield, the Radiator Springs optometrist who sold windshields; a well-meaning but ineffect
McQueen's deceitful back
crew chief named Rusty I
also ended up on the profloor, such as the town sh
Lincoln" in a "caraoke" jo
known as the Radiator Sp

Characters that did make from the teams' encounted people they met at racetropen road. The hilarious ple. He is a combination from the fast and slow later make a bumbling but low Pixar even modeled a chafter me. He is a 1949 Me who enjoys telling stories Mother Road.

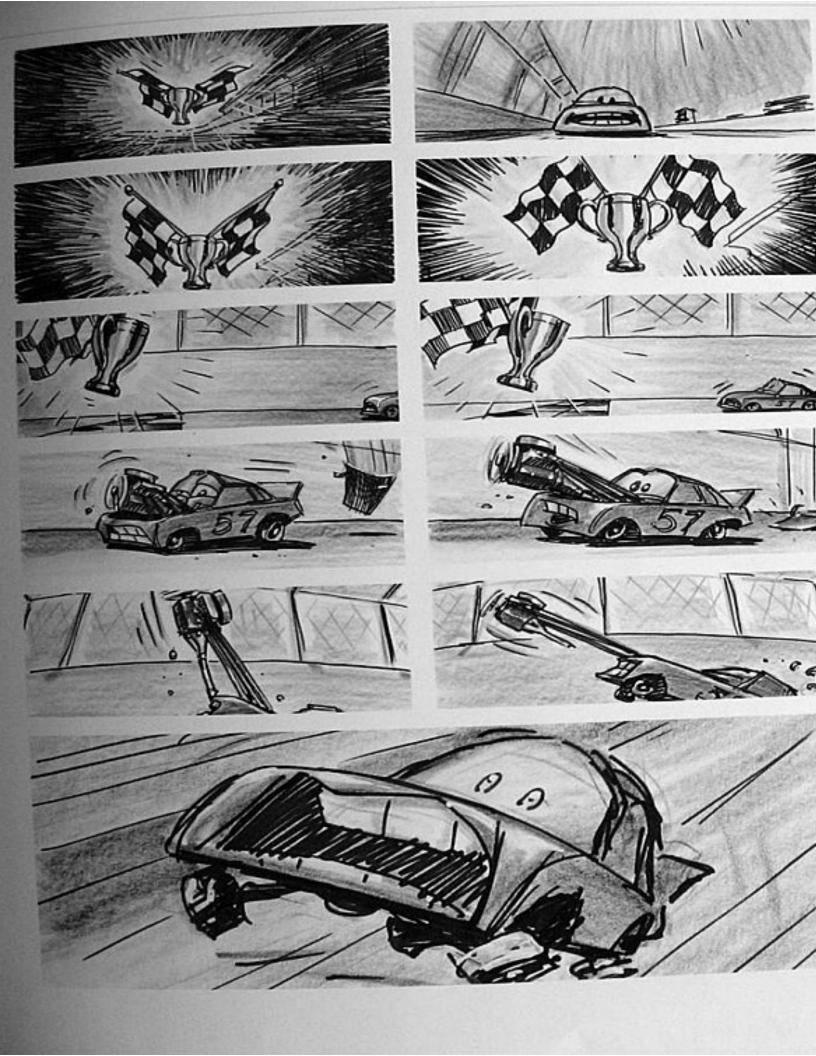


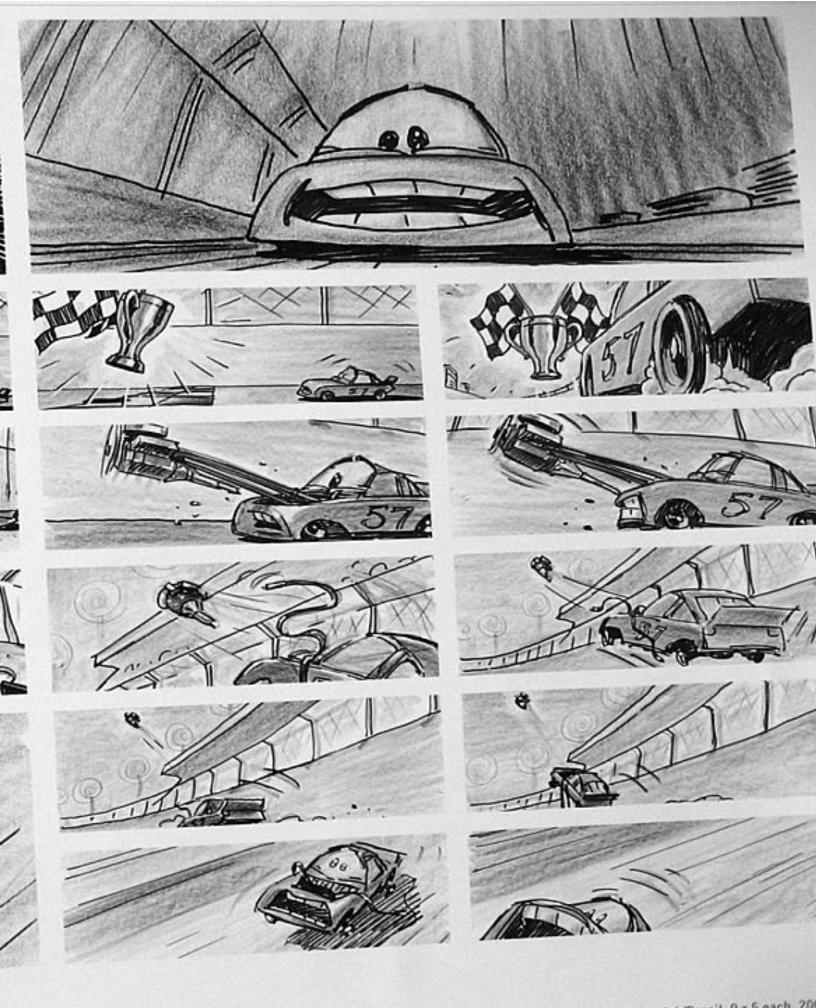
ual town mayor; Carl, rup car; and a racing fenders. Several scenes verbial cutting room eriff singing "Hot Rod int, and a road race trings Grand Prix.

the final cut were born
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Mater is a good examof a half dozen people
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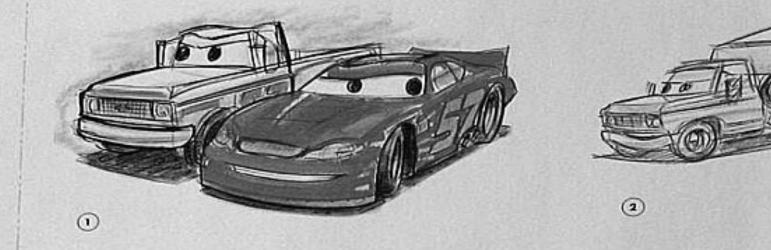
Reworking the script and the many steps in the animation process takes lots of time, but the final product makes it all worthwhile.

"We never shortchange the story development,"
John Lasseter says. "At Pixar, the story drives
everything. Throughout a film's production we
are constantly reworking the story again and
again until we have a film that we want to watch
with our own families."

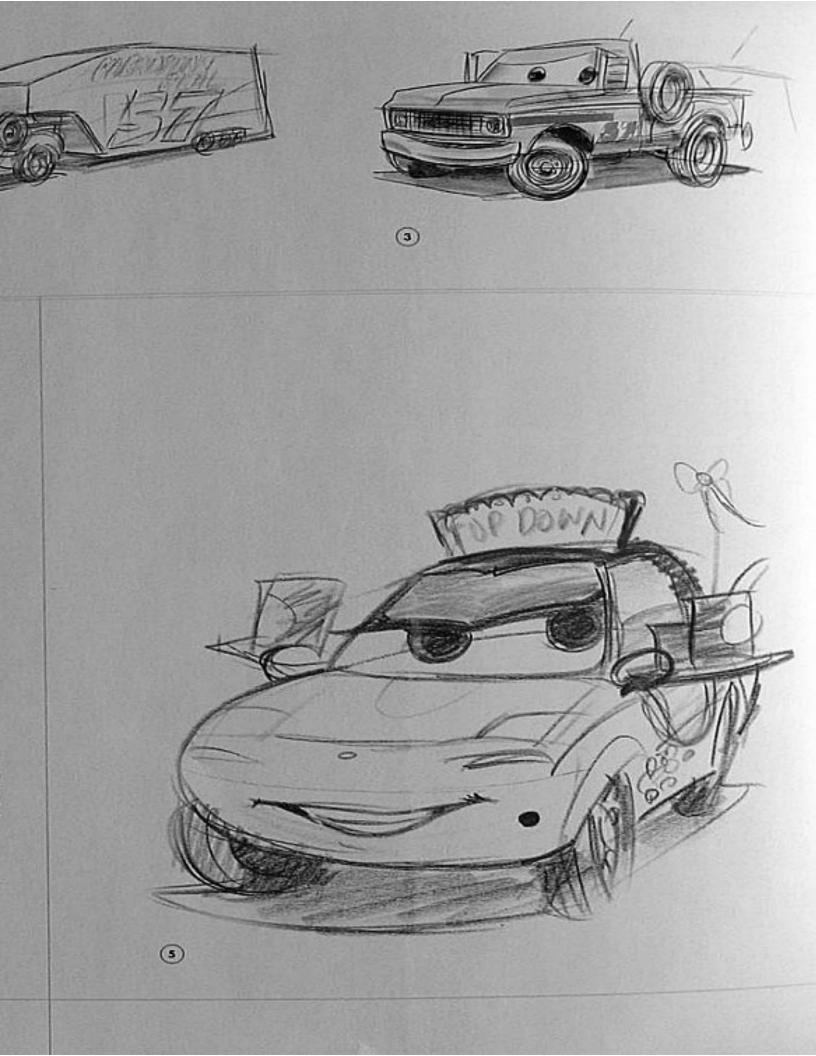


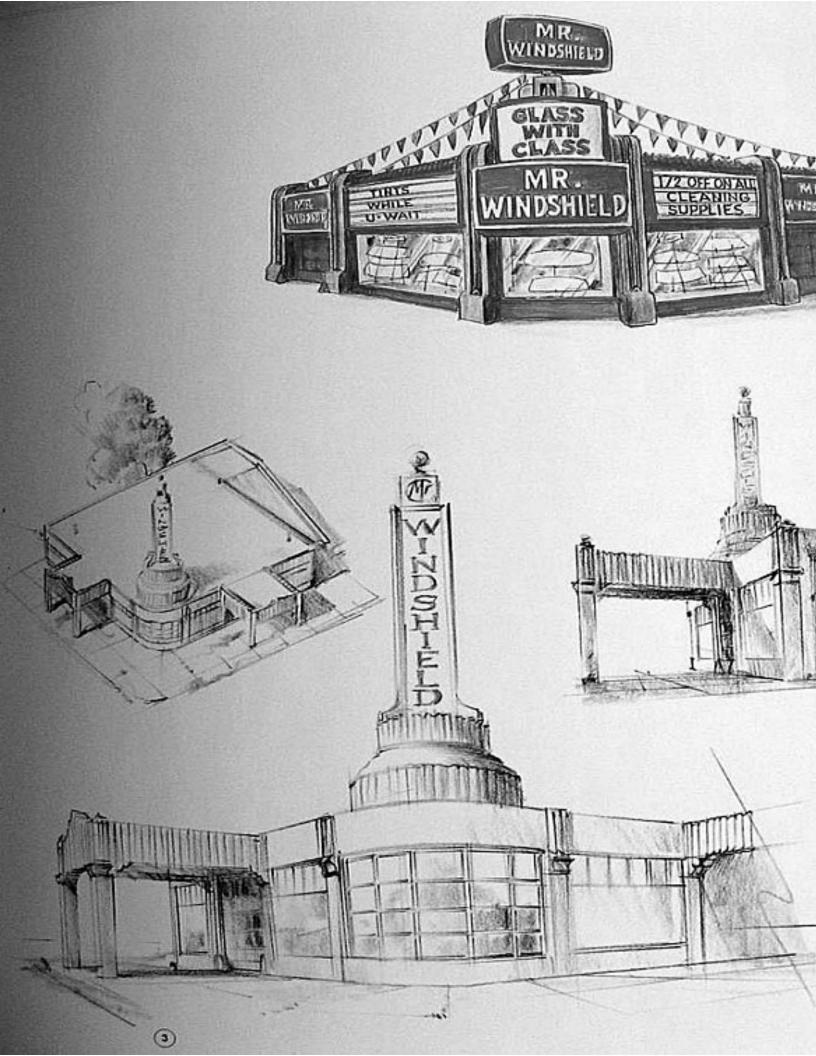


Nightmare Storyboards: Garett Sheldrew, Ink/Pencil, 9 x 5 each, 200



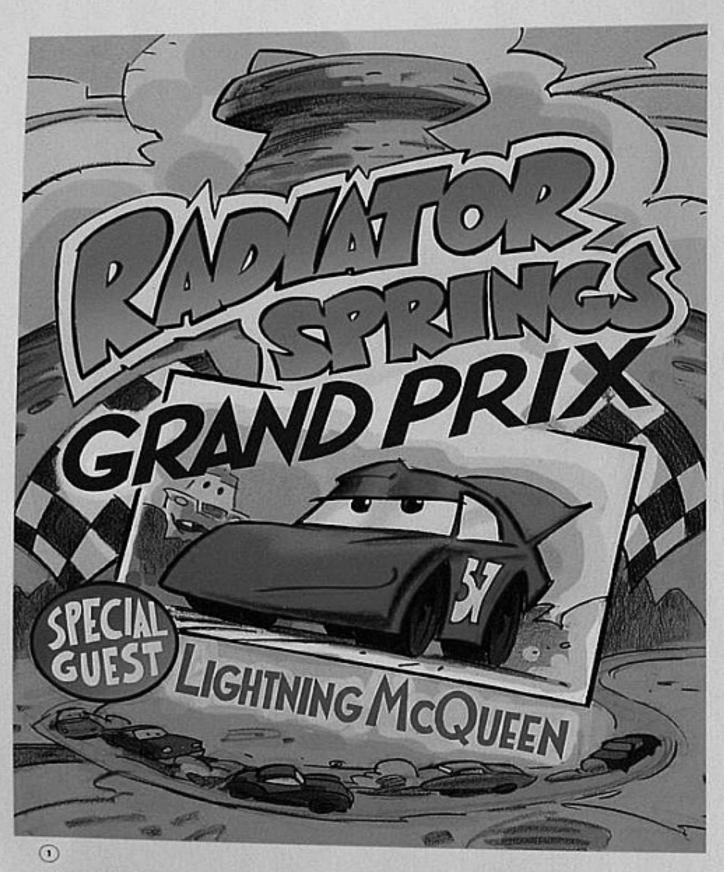




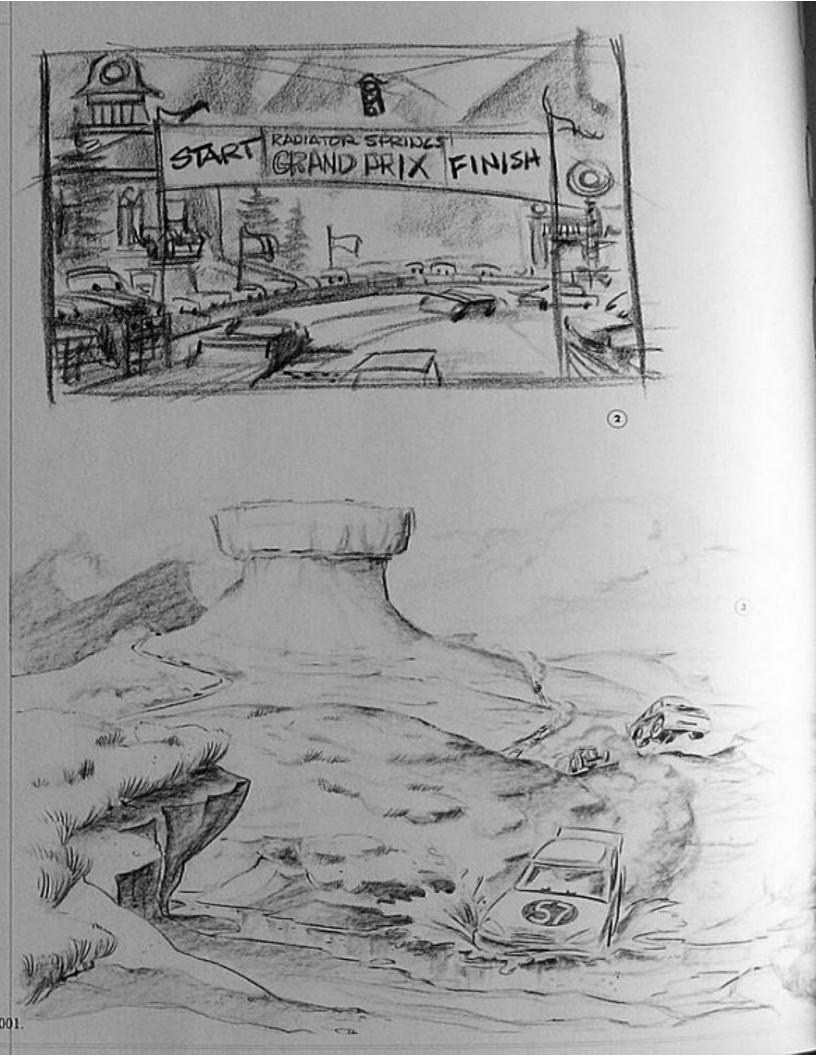


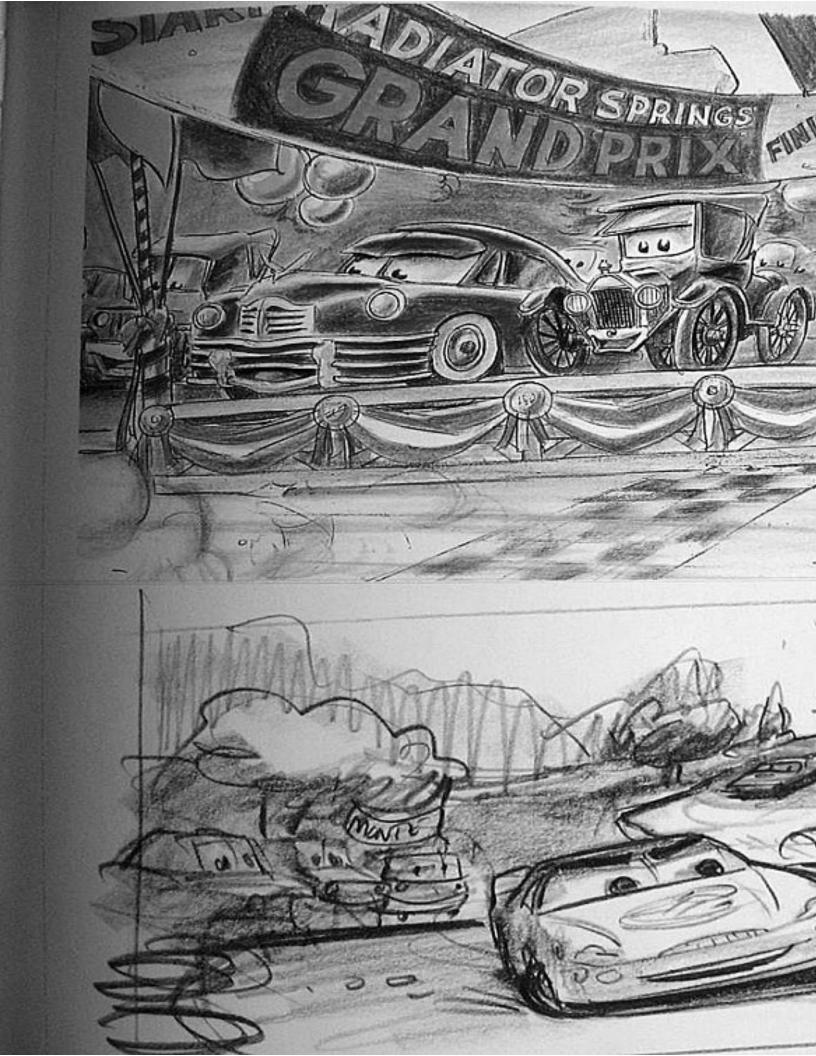


nor 2003 Mr Windshield Design Guide: (2) Bill Cone, Digital, 2003.



Town Race: (1) Steve Purcell, Digital, 2004. (2) Bob Pauley, Pencil, 5.75 x 4, 2001. (3) Bud Luckey, Pencil, 14.5 x 11.25, 2







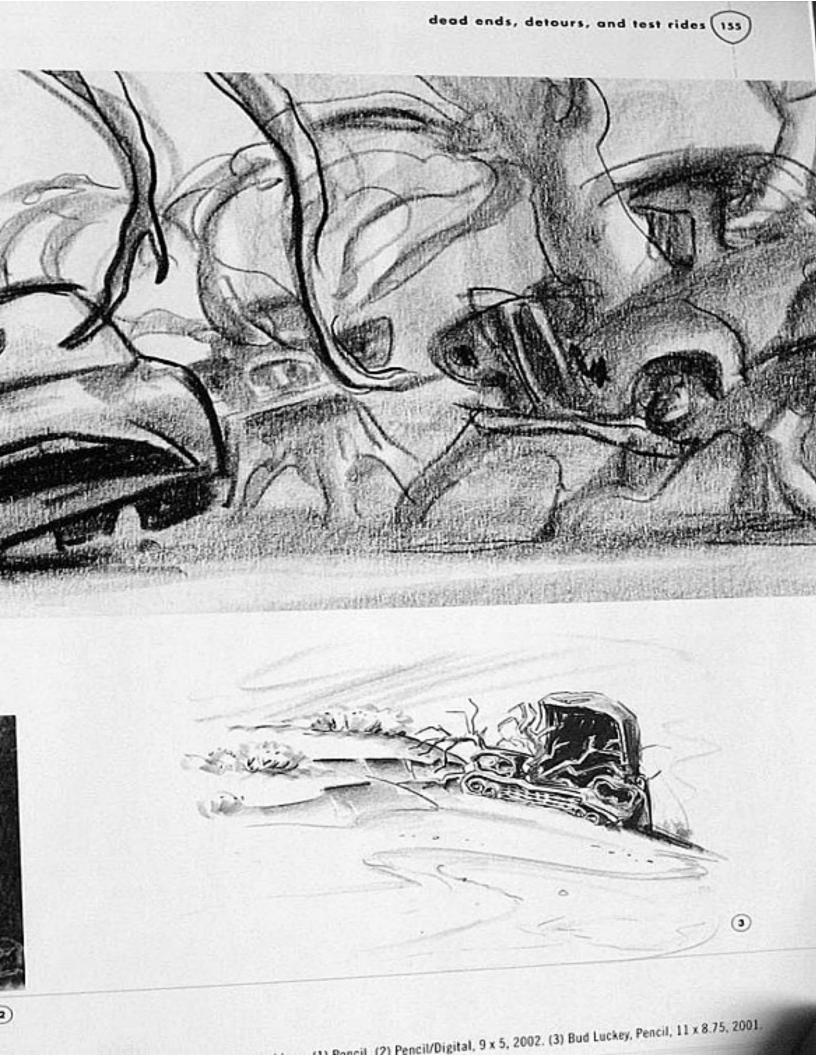
Town Race: (1) Bud Luckey, Pencil, 11.5 x 8.75, 2001. Bob Pauley, Pencil, (2) 11 x 8.5, (3) 8.25 x 3.75, 2001.











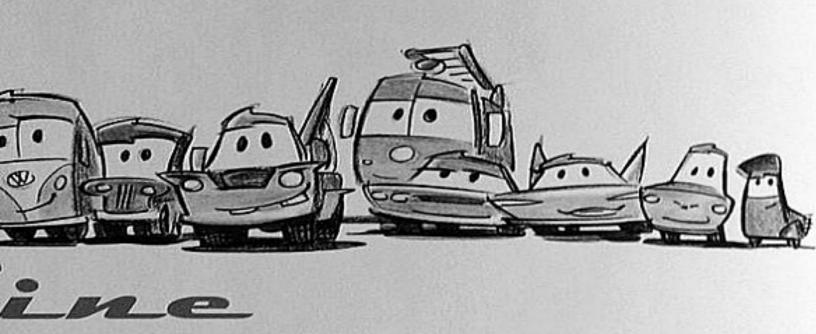


At Pixar, the filmmaking is a team sport. For Cars all of the players spent countless hours researching the worlds in which it would take place, lending to the film's detail and authenticity.

"When you see the passion to get everything right that seeps through all our different departments, it just makes everything we do even better," says Shading Art Director Tia Kratter. "Making a computer-animated film is not only challenging but also slow and laborious. So besides passion, it's good to have plenty of patience."

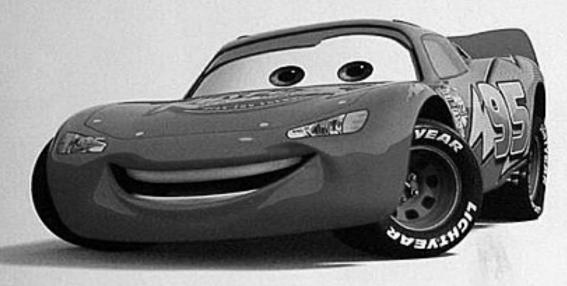
All of the time and research, however, only served to help them reach the ultimate goal of crafting a memorable story and believable characters. When you see this film, you don't see the research. You feel like your crowd in the bleachers or a crew at the racetrack. You mare endowed with the same bles, fears, courage, humor, can be found in everyone. You it's like to be out on America where nothing is predictable.

"It was a long time coming, has been realized," says Joh believe the heart of our stor of living one day at a time a a masterpiece." Cars will aptravelers as well as those will pace offered by roads like R ter which path you take, matime. Enjoy the journey.



ou are a part of the member of the pit neet characters that idiosyncrasies, foiand resiliency that ou get to know what an's Main Street, e.

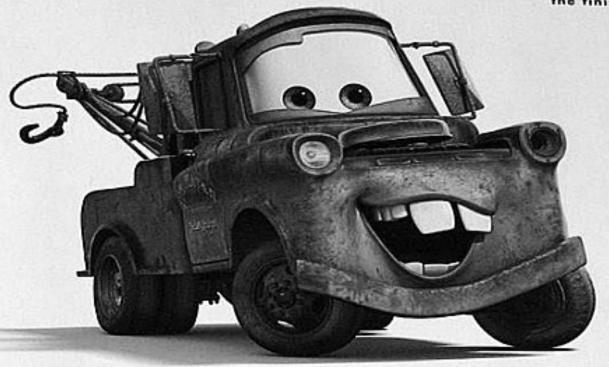
but another dream
in Lasseter. "I
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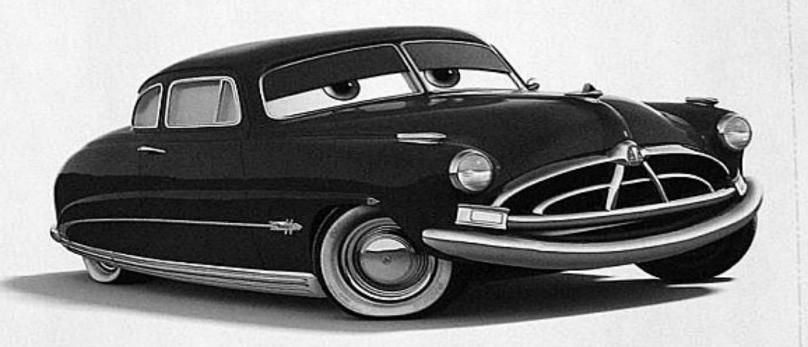
Lightning



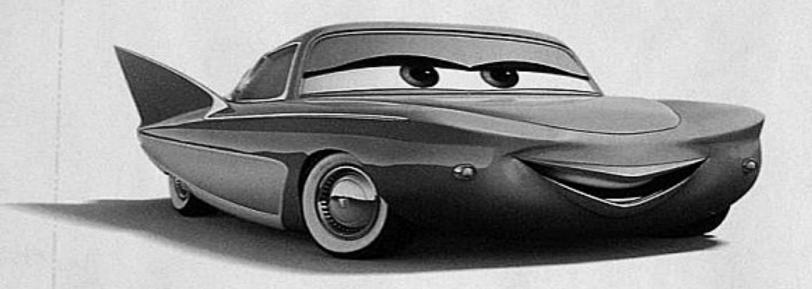
Sally



Mater



Dac Hudson

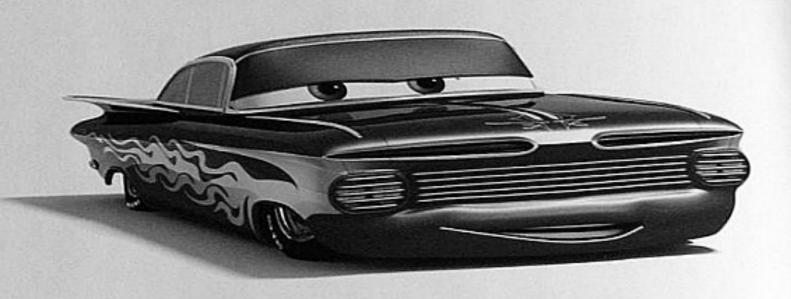


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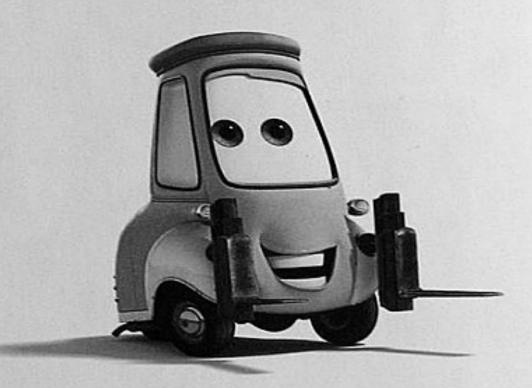


Luigi

Flo: Jamie Frye, Ben Jordan, Michael Kilgore, and Andrew Schmidt. Ramone: Jason Bickerstaff, Glenn Kim, and Colin Thor Guido Quaroni, and Andrew Schmidt. Sarge: Mike Krummhoefener, Sajan Skaria, Colin Thompson, and Bert Berry. Fillmon



Ramone



Guido

npson. Luigi: Paul Aichele, Jamie Frye, Ben Jordan, and Bob Moyer. Guido: Jason Bickerstaff, Yvonne Herbst, e: Patrick Guenette, Yvonne Herbst, Andrew Schmidt, and Sajan Skaria. Red: Mike Krummhoefener, Bob Moyer,





Red



Fillmore



Sheriff

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Our "sponsor," Chronicle Books, for their continued support and belief in our films. Special thanks to our good friends Sarah Malarkey, Matt Robinson, Vanessa Dina, and Tera Killip, and our designers at Public.

The Cars Art & Story Departments and the Pixar Consumer Products and Creative Services teams, for all their elbow grease. Special thanks to Andrea Warren, Shane Thomas, Nick Vlahos, Russell Stough, Stephanie Hamilton, Mark Nielsen, Adrian Ochoa, Valerie Villas, Amy Ellenwood, Krista Sheffler, Michele Spane, Andy Dreyfus, Jonathan Rodriguez, Kelly Bonbright, Elisabetta Quaroni, Ed Chen, Desiree Mourad, and Karen Paik. Also thanks to the Disney Animation Research Library.

Our writers, Michael and Suzanne Wallis, whose enthusiasm for the Mother Road was infectious.

All the great people we met in our travels who so kindly shared their stories, wisdom, and passion for the world of the automobile. My friends and driving p Pauley, Bill Cone, and E and friendship made thi trip. We finally got to ma

Tia Kratter, Jeremy Lasky Tim Milliron, Sophie Vin Munier, Chris Bernardi, Fogel, Lisa Forssell, Jess Apodaca, the mechanica engine running smoothl

Doug Sweetland, Scott C Bobby Podesta, and thei team, who put a soul with humor behind every win

Our editor, Ken Schretzn for the photo finish.

Our Producer Darla And Producer Tom Porter, Pro Jonas Rivera, and Produc Scheduler Ali Rowghani

Billboards: (1), (2) Ellen Moon Lee, Digital, 2004. Bug Fly: (3) Bob Pauley Pencil, 11 x 8.5, 2004.

ng n?

RADIATOR Stop n' Stay SPRINGS Awhile

ments

(2)

eartners, Joe Ranft, Bob ben Ostby. Your humor s a truly enjoyable road ake our car movie!

r, Jean-Claude Kalache, celette, Steve May, Dave Thomas Jordan, Ziah ica McMackin, and Tony Il experts who kept our y,

lark, Jim Murphy, r fabulous animation h depth, heart, and dshield.

ann, and his keen eye

erson, Associate duction Manager ction Accountant and , whose tireless efforts made sure this film made it to the finish line.
Cheers to our production crew: Heather Feng,
Elissa Knight, Joan Smalley, Tricia Andres,
Erik Langley, Paul Baker, Hoon Kim, Jay Ward,
Deirdre Warin, Chris di Giovanni, Laura
Reynolds, Jenni Tsoi, and Juliet Pokorny.

Extra-special thanks to the rest of the executive team at Pixar: Steve Jobs, Ed Catmull, Sarah McArthur, Simon Bax, and Lois Scali, who cheered us on from the very first lap.

Most importantly, thanks to everyone at Pixar who contributed to the film in ways big and small; and to my family and all of our families who support, inspire, and teach us there is more to racing than winning.

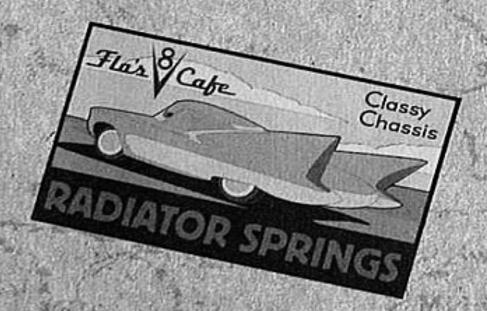
-John Lasseter, Director



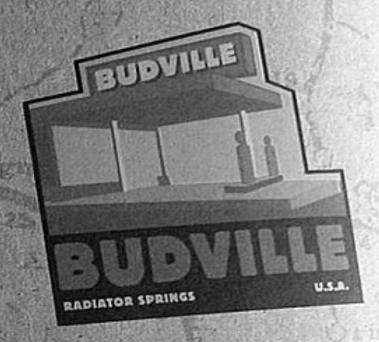




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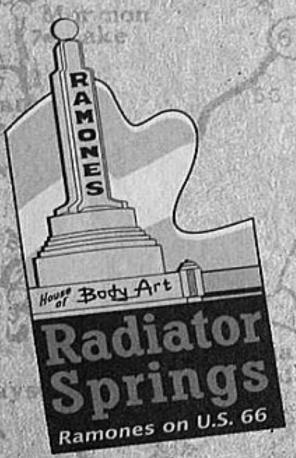
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